

DRAW IT WITH ME: THE  
**DYNAMIC**  
FEMALE FIGURE

*Anatomical, Gestural, Comic & Fine Art Studies  
of the Female Form in Dynamic Poses*



**BRIAN C HAILES**



DRAW IT WITH ME: THE  
**DYNAMIC**  
FEMALE FIGURE

*Anatomical, Classical, Comic & Fine-Art Studies  
of the Female Form in Dynamic Pose*





DRAW IT WITH ME: THE  
**DYNAMIC**  
FEMALE FIGURE

*Anatomical, Gestural, Comic & Fine Art Studies  
of the Female Form in Dramatic Poses*

BRIAN C HAILES



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in cooperation with Draw It With Me™

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Brian C. Haley

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Draw It With Me: The Dynamic Female Figure  
This book explores anatomical, gestural, comic/animate and  
fine art/draft drawing studies of the human female form in  
dynamic poses and angles, and offers hints and step-by-  
step examples and prompts describing using these varied  
artistic approaches to help inspire and educate the novice  
and master artist alike.

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subscribers, followers & valued patrons.  
Thank you for your support!*

*—B.C. Hume*





# CONTENTS

## INTRODUCTION

Artist's Note	10	Working from Photographs	18
Techniques	12	Choosing Models & Drawing from Life	24
Equipment	16	Value & Chiaroscuro	26

## ANATOMICAL STUDIES

The Skeleton	32	The Head	46
Musculature & Step-by-Step	34	The Torso	48
Form & Step-by-Step	38	The Abdomen	50
Proportion	42	The Arms & Hands	52
Symmetry	44	The Legs & Feet	54

## GESTURAL STUDIES

Gestural Style Poses & Step-by-Step	56
-------------------------------------	----

## COMIC STUDIES

Comic Style Poses & Step-by-Step	60
----------------------------------	----

## ANIME STUDIES

Anime Style Poses & Step-by-Step	64
----------------------------------	----

## FINE ART & LIFE STUDIES

Fine Art / Life Poses & Step-by-Step	68
--------------------------------------	----

## THE EXPRESSIVE FACTOR

Expressive Style Poses & Step-by-Step	80	In Conclusion	102
---------------------------------------	----	---------------	-----

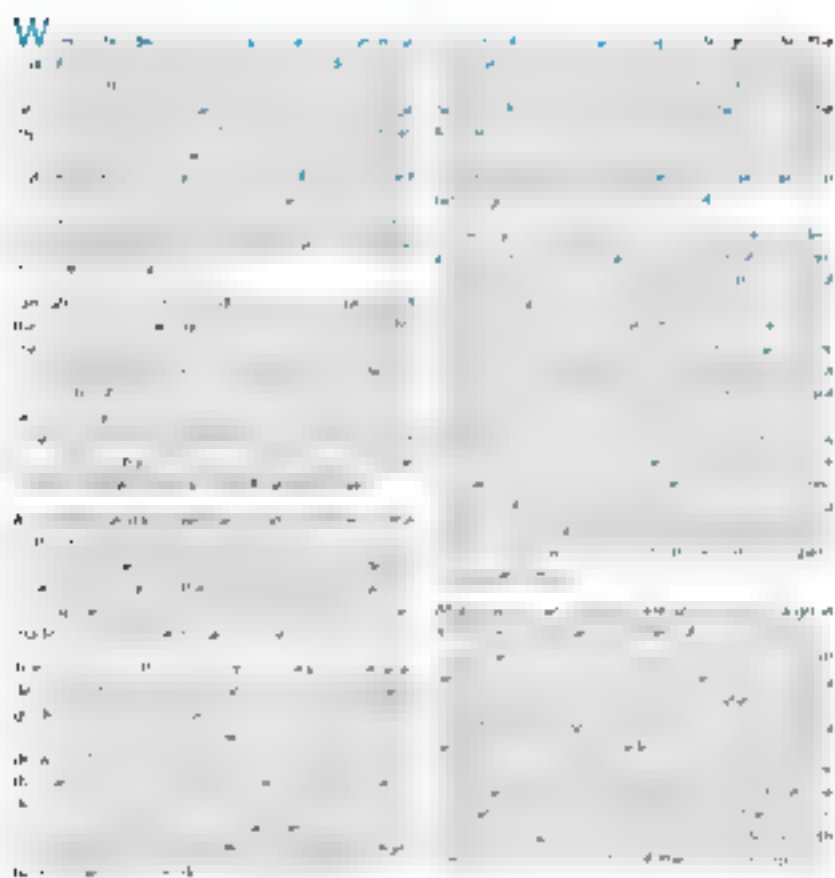
## PORTFOLIO

Artist's Portfolio Samples	104
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## INTRODUCTION



## ARTIST'S NOTE

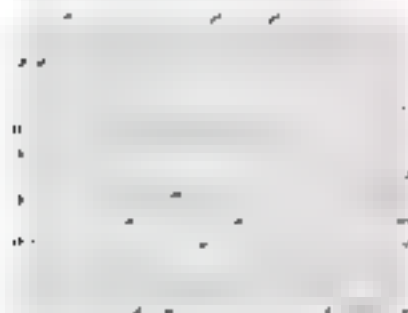
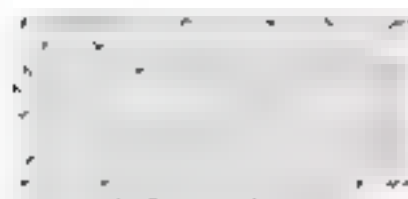






# TECHNIQUE(S)





gallery edition

So in short, loose. And don't stop creating using

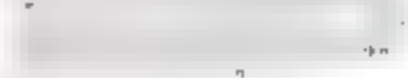
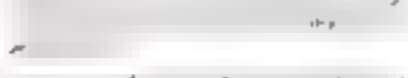
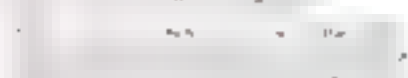
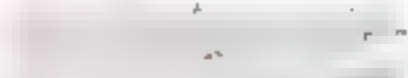
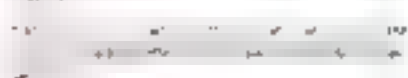
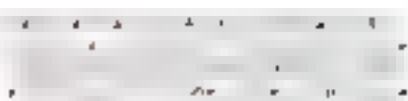
style that's not like school that right now

Remember you might use to try in the "Draw it then

"randomly" across the paper

looking at the paper

How to



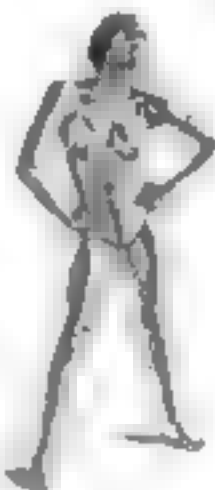
**Scrubbing** is drawing that is not done quickly or

**Stippling** The use of tiny dots that become closer

**Tree's edges** is drawing technique using lines

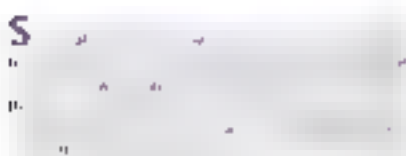
**Drybrush** is drawing technique in which a brush



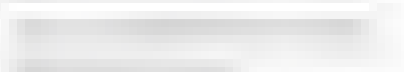
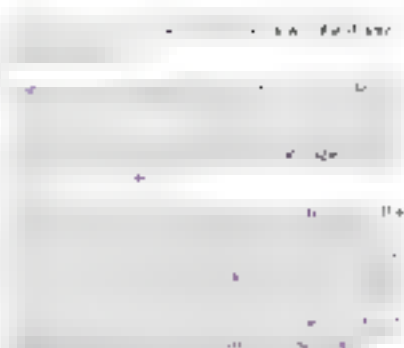
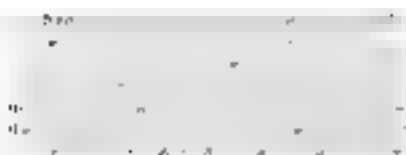


# EQUIPMENT

Pen and Ink • Charcoal • Pen & Ink • Colored Pencils  
Pastels • Paint • Bristol Board • Charcoal Paper  
Easel • Paper • Palette • Paper • Watercolor  
Paper • Illustration Paper • Ink • Brushes



Outstanding Supply Store of Drawing Tools and More

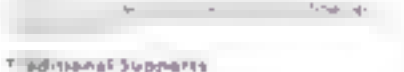


## Traditional Tools

### Pencils

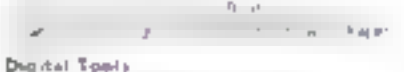


### Pens

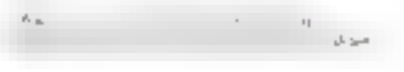


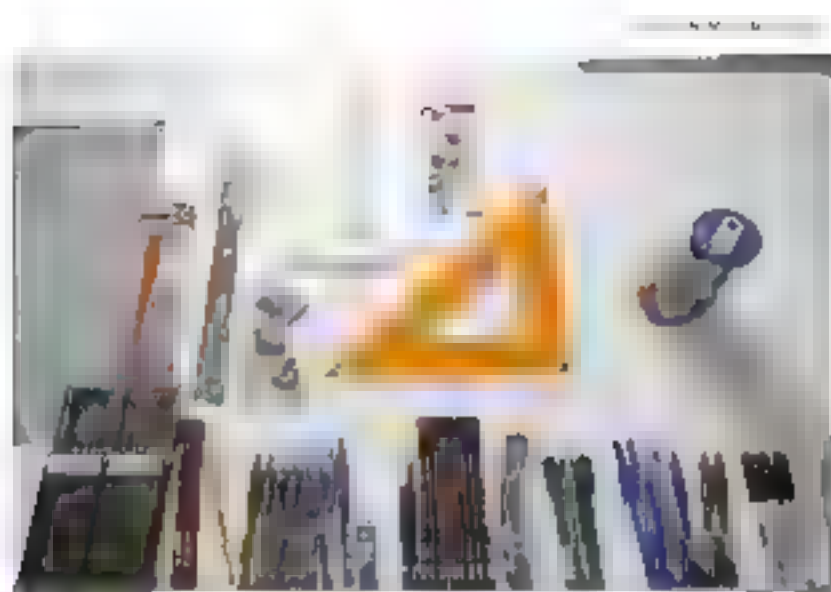
## Traditional Supplies

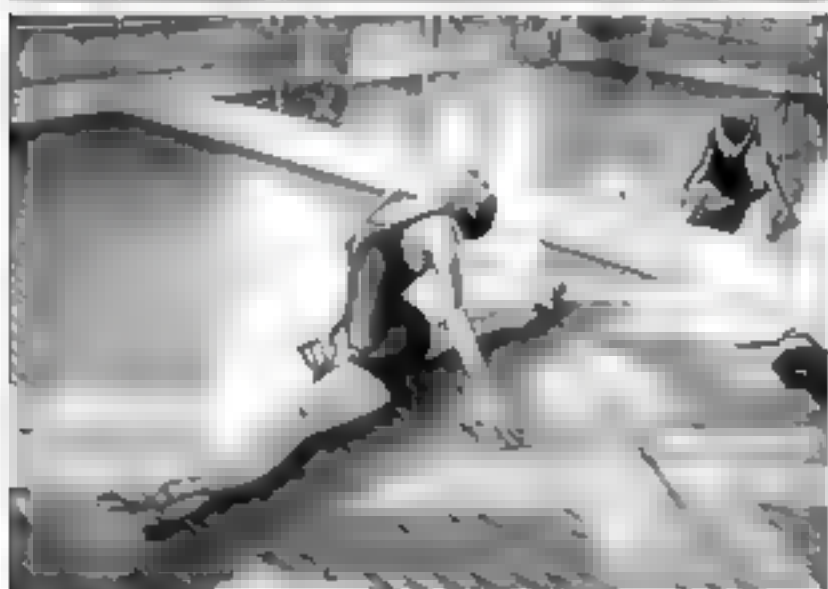
### Paper



## Digital Tools

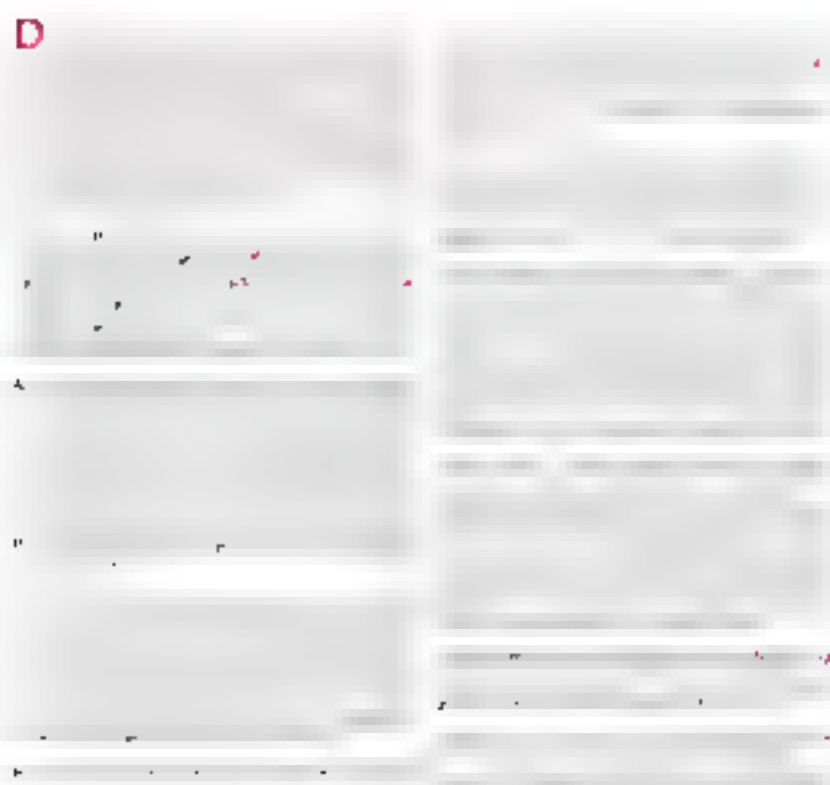






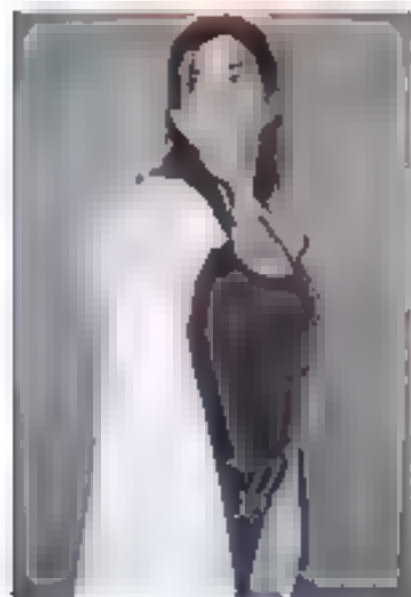
# WORKING FROM PHOTOGRAPHS

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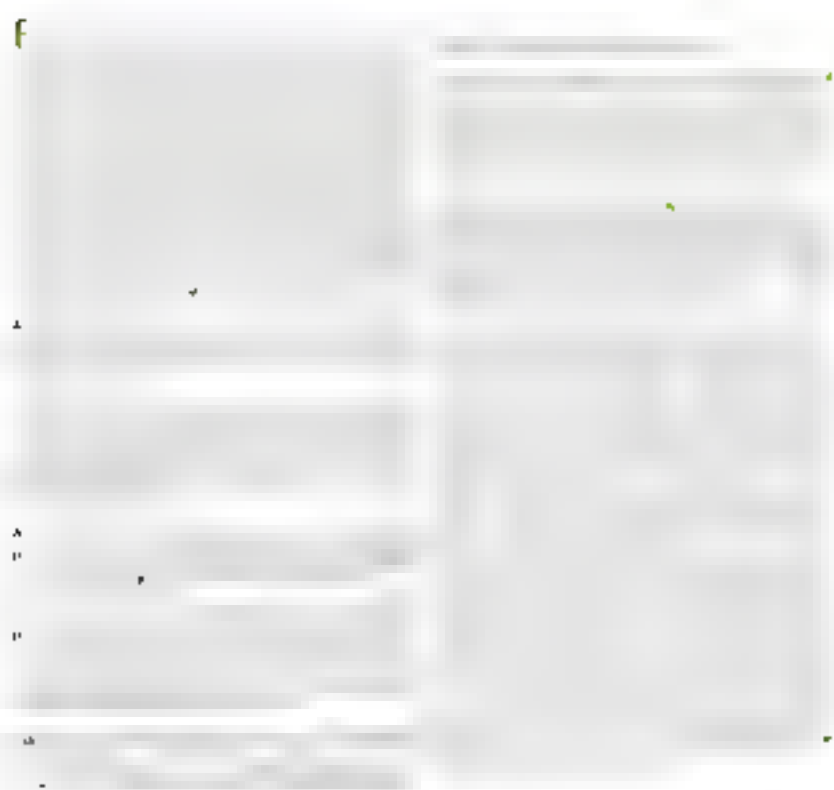








## CHOOSING MODELS & DRAWING FROM LIFE







# VALUE & CHIAROSCURO

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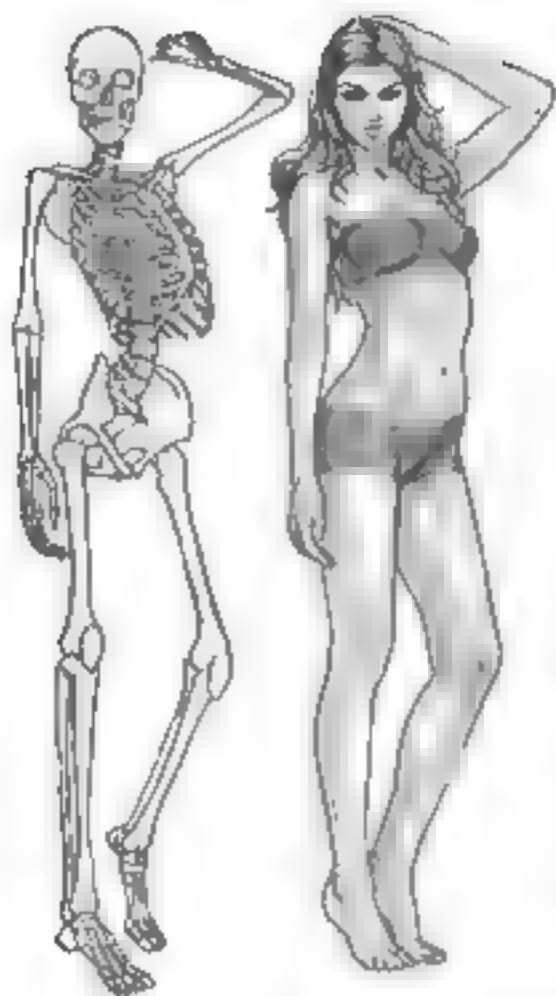


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# ANATOMICAL STUDIES

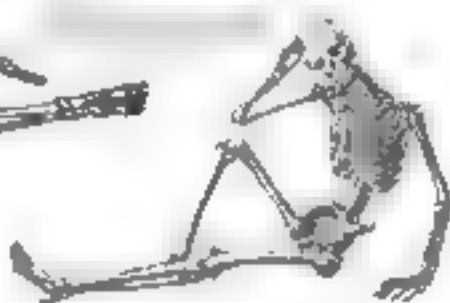
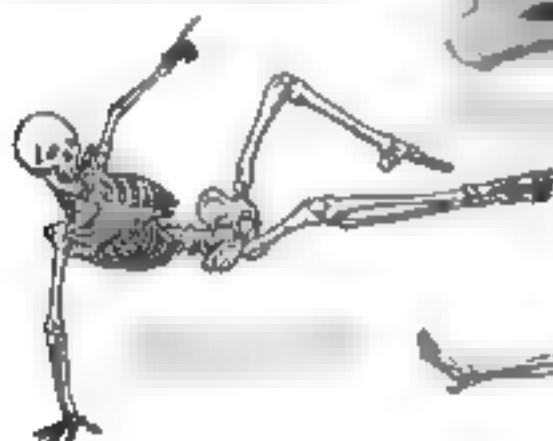
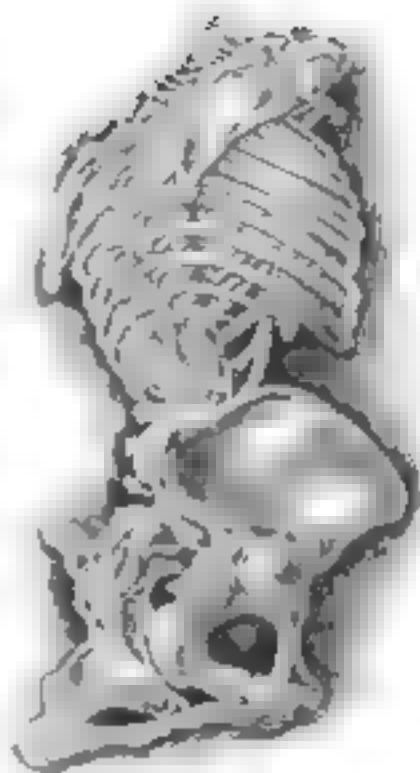


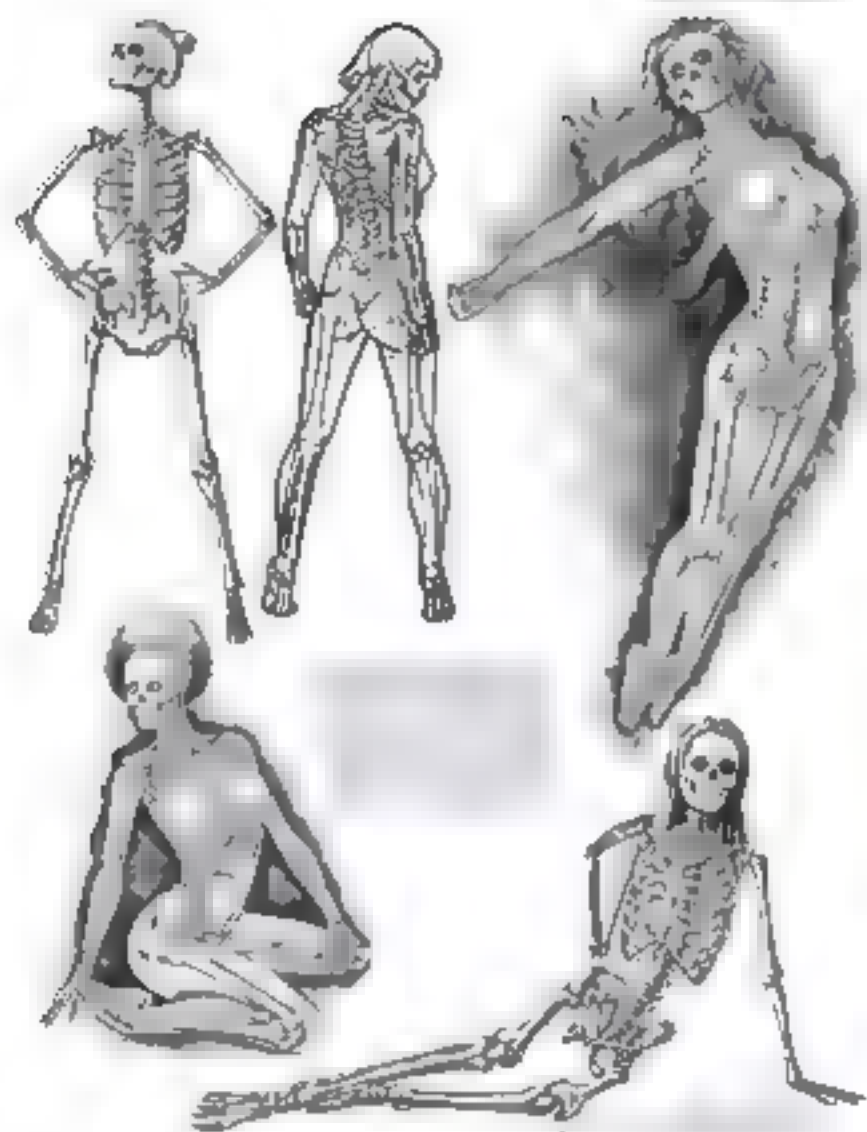
## THE SKELETON

Fig. 1. A human skeleton in the position of the body after death. The skeleton is shown in the position of the body after death. The skeleton is shown in the position of the body after death.

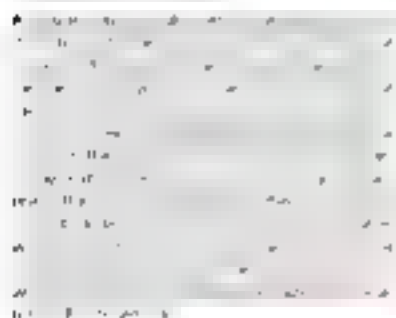
Fig. 2. A human skeleton in the position of the body after death. The skeleton is shown in the position of the body after death. The skeleton is shown in the position of the body after death.

Fig. 3. A human skeleton in the position of the body after death. The skeleton is shown in the position of the body after death. The skeleton is shown in the position of the body after death.





## MUSCULATURE









## Final

1. The first part of the project is to create a character design.

2. The second part is to create a story.

3. The third part is to create a script.

4. The fourth part is to create a storyboard.

5. The fifth part is to create a character design.

6. The sixth part is to create a story.

7. The seventh part is to create a script.

8. The eighth part is to create a storyboard.

9. The ninth part is to create a character design.

10. The tenth part is to create a story.

11. The eleventh part is to create a script.

12. The twelfth part is to create a storyboard.

13. The thirteenth part is to create a character design.

14. The fourteenth part is to create a story.

15. The fifteenth part is to create a script.

16. The sixteenth part is to create a storyboard.

17. The seventeenth part is to create a character design.

18. The eighteenth part is to create a story.

19. The nineteenth part is to create a script.

20. The twentieth part is to create a storyboard.

21. The twenty-first part is to create a character design.

22. The twenty-second part is to create a story.

23. The twenty-third part is to create a script.

24. The twenty-fourth part is to create a storyboard.

25. The twenty-fifth part is to create a character design.

26. The twenty-sixth part is to create a story.

27. The twenty-seventh part is to create a script.

28. The twenty-eighth part is to create a storyboard.

29. The twenty-ninth part is to create a character design.

30. The thirtieth part is to create a story.

31. The thirty-first part is to create a script.

32. The thirty-second part is to create a storyboard.

33. The thirty-third part is to create a character design.

34. The thirty-fourth part is to create a story.

35. The thirty-fifth part is to create a script.

36. The thirty-sixth part is to create a storyboard.

37. The thirty-seventh part is to create a character design.

38. The thirty-eighth part is to create a story.

39. The thirty-ninth part is to create a script.

40. The fortieth part is to create a storyboard.



1. The first part of the project is to create a character design.

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18. The eighteenth part is to create a story.

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22. The twenty-second part is to create a story.

23. The twenty-third part is to create a script.

24. The twenty-fourth part is to create a storyboard.

25. The twenty-fifth part is to create a character design.

26. The twenty-sixth part is to create a story.

27. The twenty-seventh part is to create a script.

28. The twenty-eighth part is to create a storyboard.

29. The twenty-ninth part is to create a character design.

30. The thirty part is to create a story.

31. The thirty-first part is to create a script.

32. The thirty-second part is to create a storyboard.

33. The thirty-third part is to create a character design.

34. The thirty-fourth part is to create a story.

35. The thirty-fifth part is to create a script.

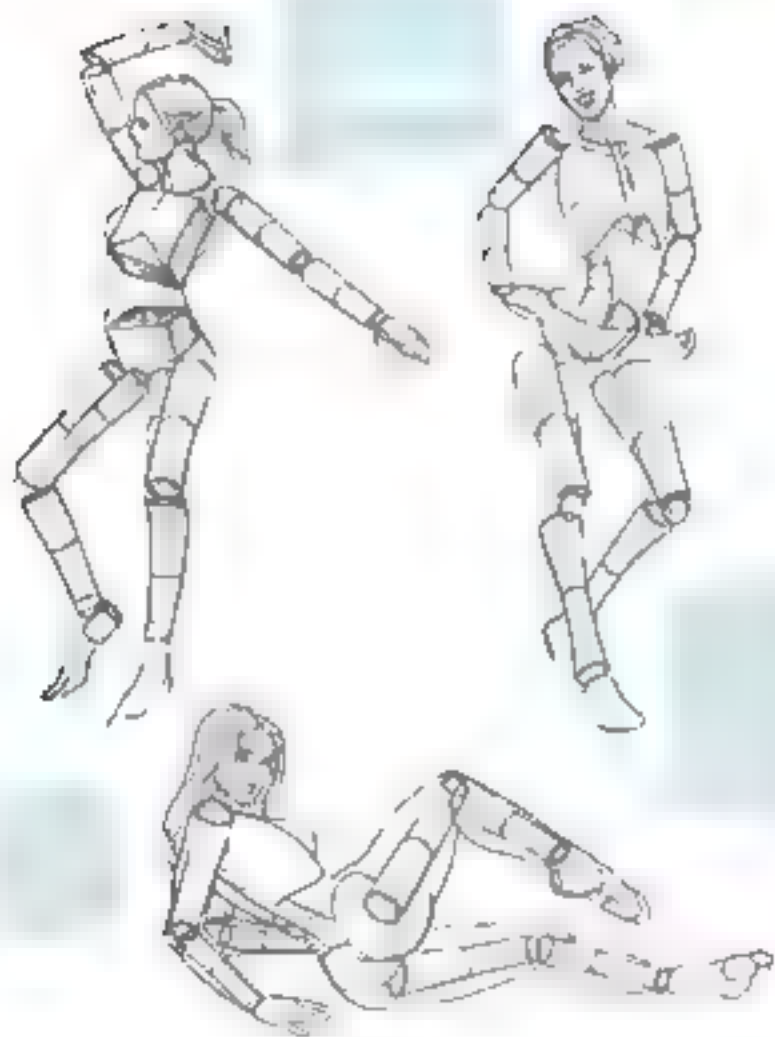
36. The thirty-sixth part is to create a storyboard.

37. The thirty-seventh part is to create a character design.

38. The thirty-eighth part is to create a story.

39. The thirty-ninth part is to create a script.

40. The fortieth part is to create a storyboard.







# FIGURE 4

Figure 4 shows the results of the first two experiments. The first experiment was designed to determine the effect of the number of subjects on the results. The second experiment was designed to determine the effect of the number of trials on the results.

The first experiment was a 2x2 factorial design. The first factor was the number of subjects (10 and 20) and the second factor was the number of trials (10 and 20). The results are shown in Figure 4. The first experiment showed that the number of subjects had a significant effect on the results. The second experiment showed that the number of trials had a significant effect on the results.

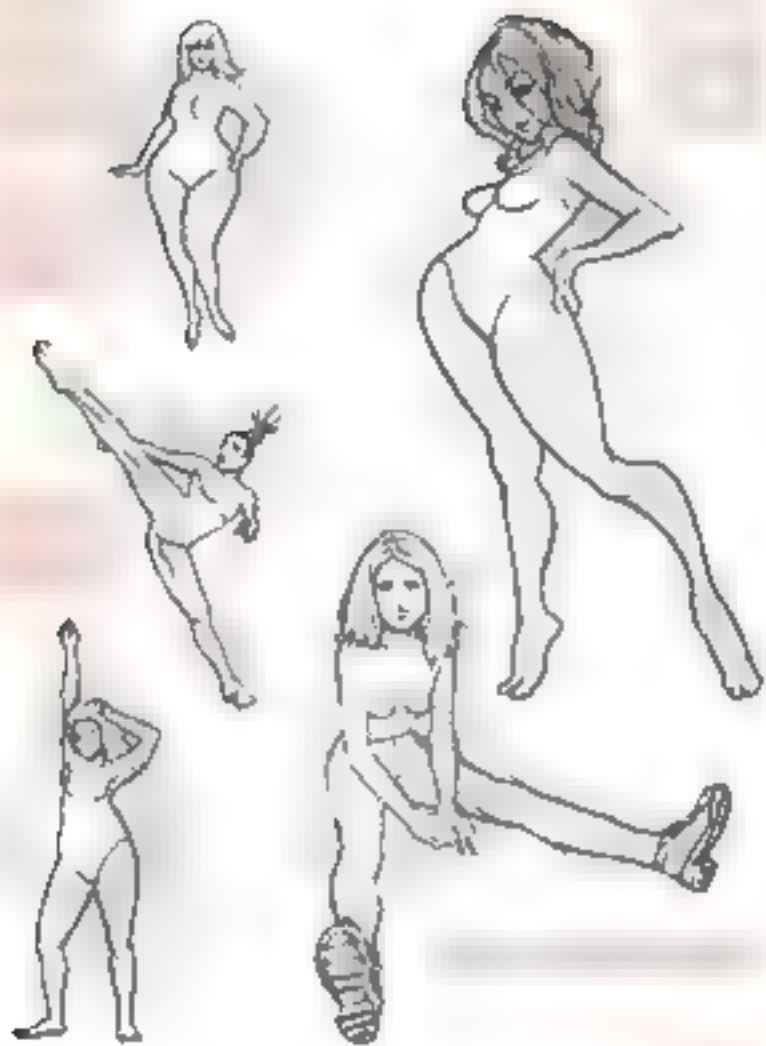
The second experiment was a 2x2 factorial design. The first factor was the number of subjects (10 and 20) and the second factor was the number of trials (10 and 20). The results are shown in Figure 4. The second experiment showed that the number of subjects had a significant effect on the results. The third experiment showed that the number of trials had a significant effect on the results.

Figure 4 shows the results of the first two experiments. The first experiment was designed to determine the effect of the number of subjects on the results. The second experiment was designed to determine the effect of the number of trials on the results.

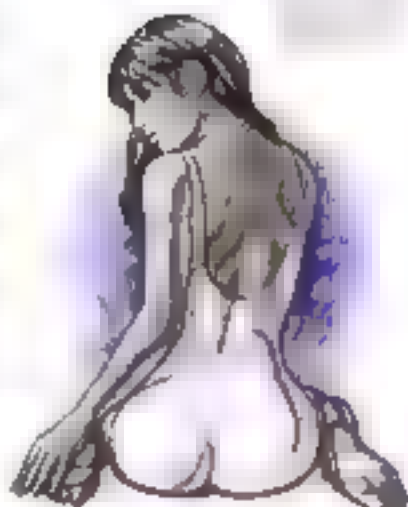
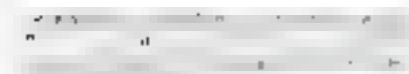
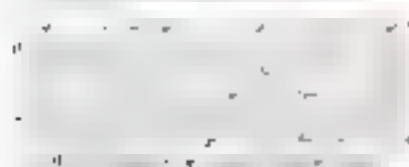
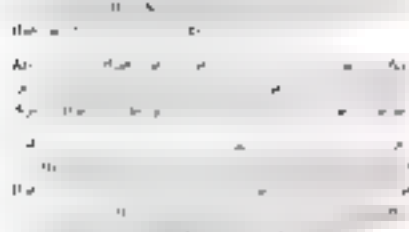
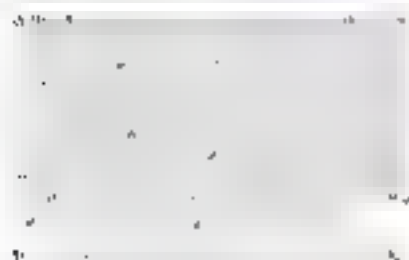
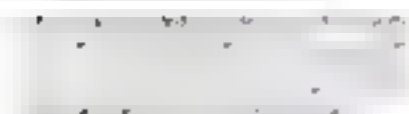
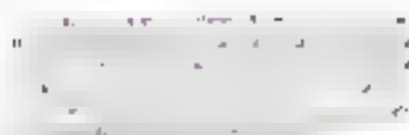
Figure 4 shows the results of the first two experiments. The first experiment was designed to determine the effect of the number of subjects on the results. The second experiment was designed to determine the effect of the number of trials on the results.

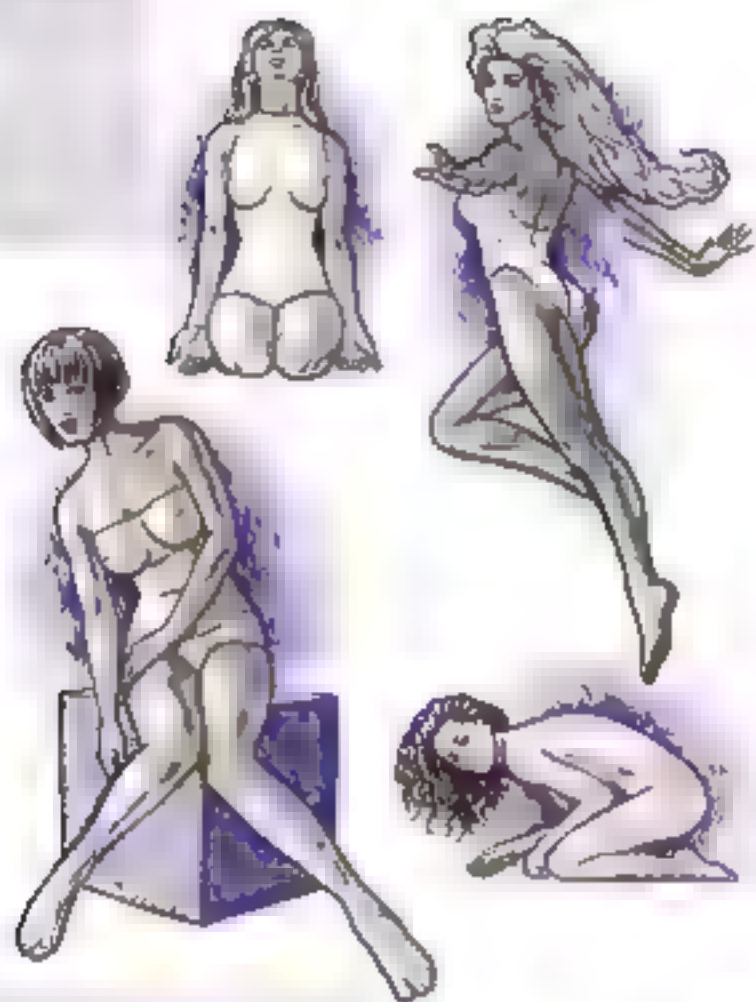
Figure 4 shows the results of the first two experiments. The first experiment was designed to determine the effect of the number of subjects on the results. The second experiment was designed to determine the effect of the number of trials on the results.





## SYMMETRY



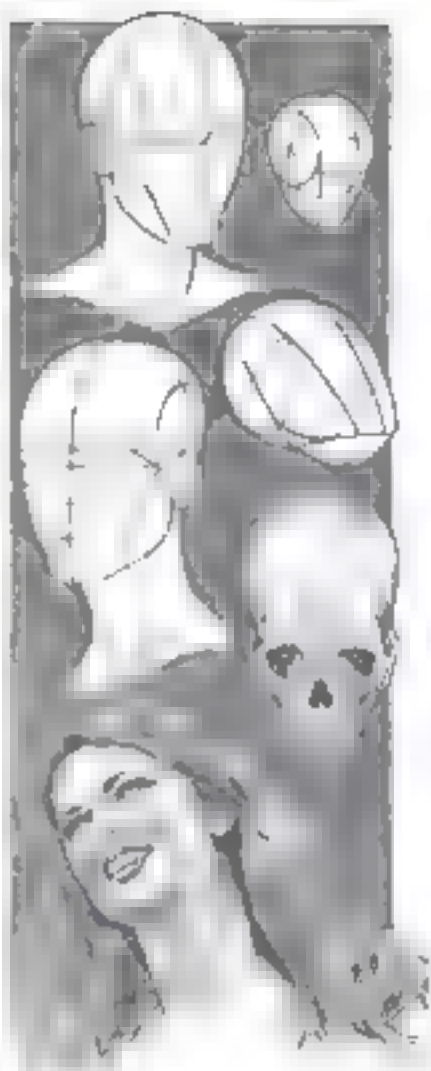


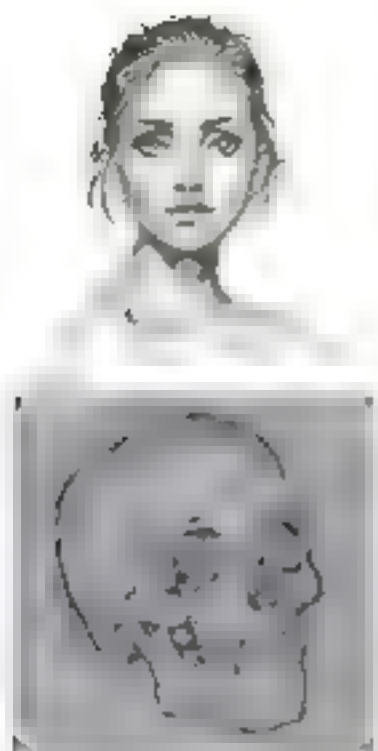
## THE HEAD

A head is the first thing you see. It's the most important part of the body. It's the part that thinks, feels, and moves. It's the part that makes the body what it is. It's the part that makes the body alive.

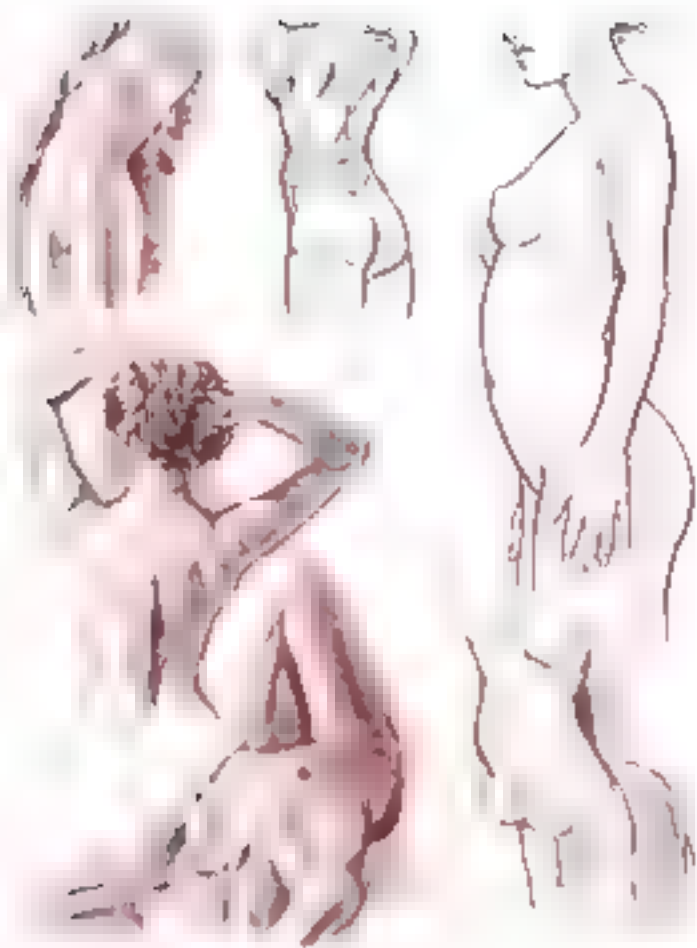
The head is the most important part of the body. It's the part that thinks, feels, and moves. It's the part that makes the body what it is. It's the part that makes the body alive.

Fig. 1. The head is the most important part of the body.

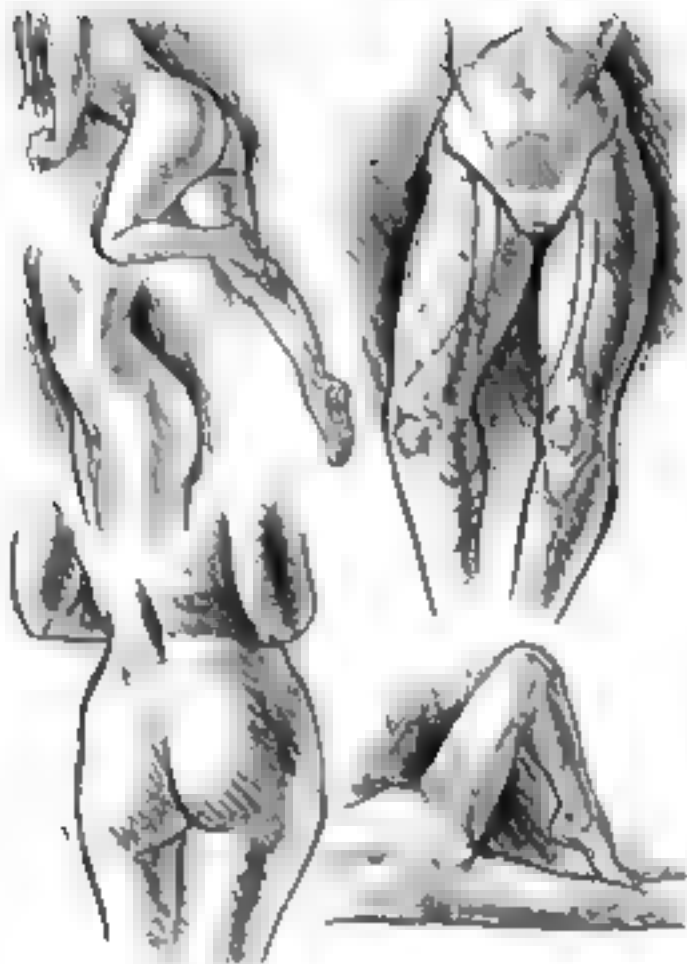












## THE ARM & HAND

As a part of the study of the arm and hand, the following are the main points to be noted:

The arm is the part of the body between the shoulder and the hand.

The hand is the part of the body between the wrist and the fingers.

The fingers are the parts of the hand between the wrist and the tips of the fingers.

The thumb is the part of the hand between the wrist and the tip of the thumb.

The index finger is the part of the hand between the wrist and the tip of the index finger.

The middle finger is the part of the hand between the wrist and the tip of the middle finger.

The ring finger is the part of the hand between the wrist and the tip of the ring finger.

The little finger is the part of the hand between the wrist and the tip of the little finger.

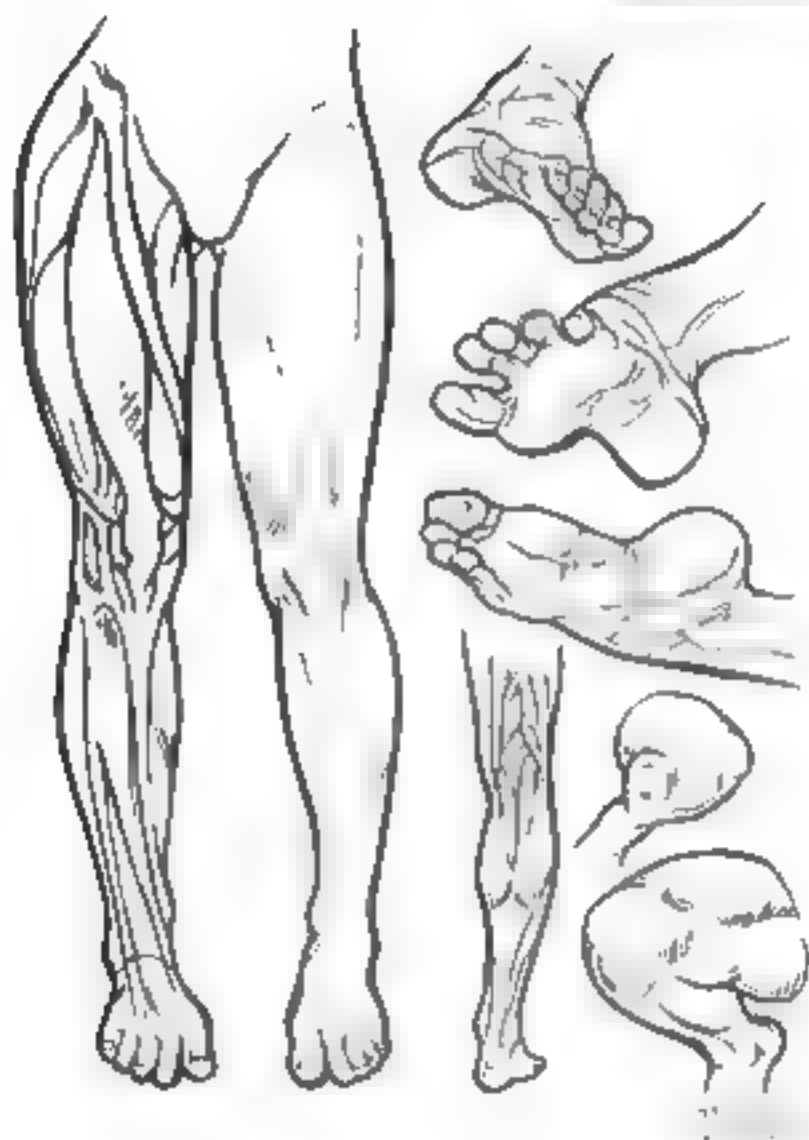
The palm is the part of the hand between the wrist and the fingers.

The back of the hand is the part of the hand between the wrist and the fingers.









## GESTURAL STUDIES



SEATED POSTERIOR  
STEP BY STEP







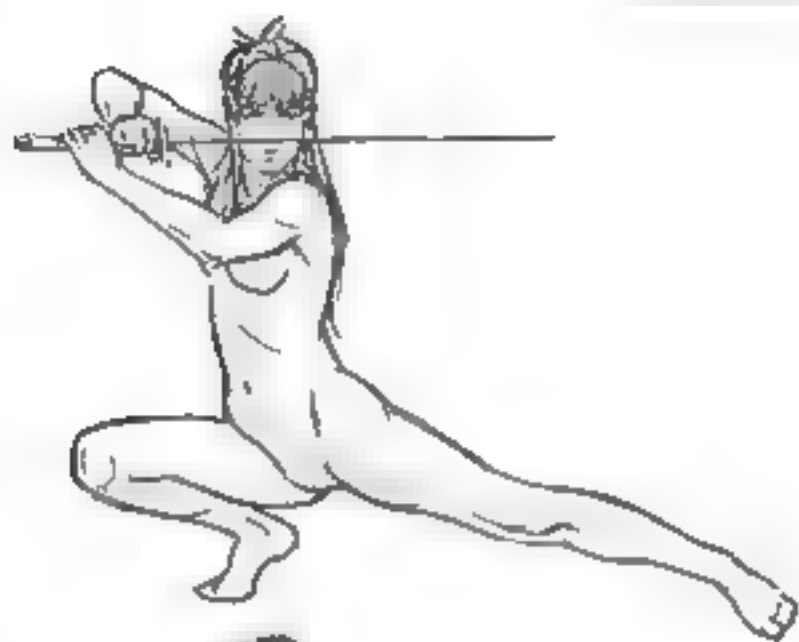


INDIAN STYLE POSTERIOR  
STEP BY STEP





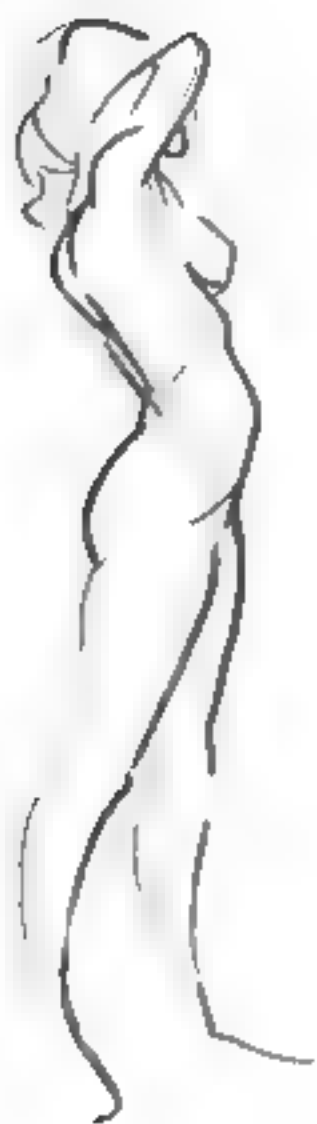




ARC KISS ANTERIOR  
STEP BY STEP









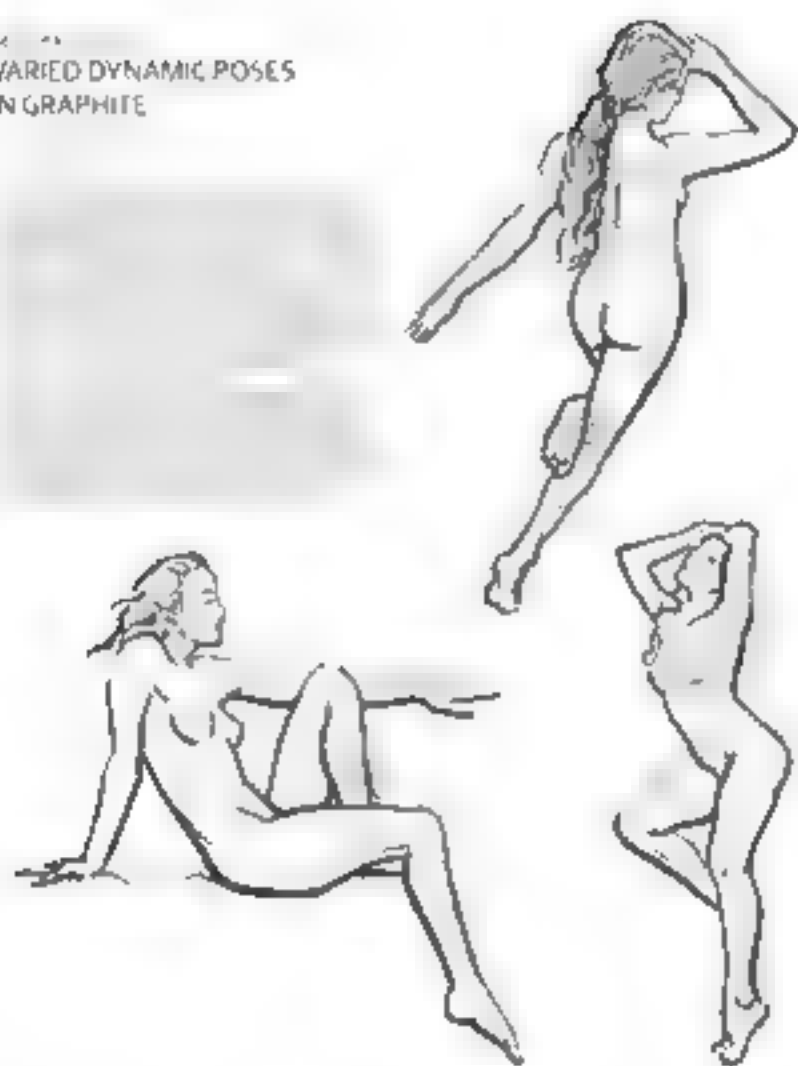




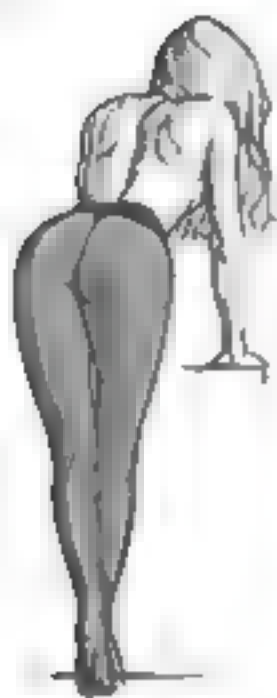




VARIED DYNAMIC POSES  
IN GRAPHITE

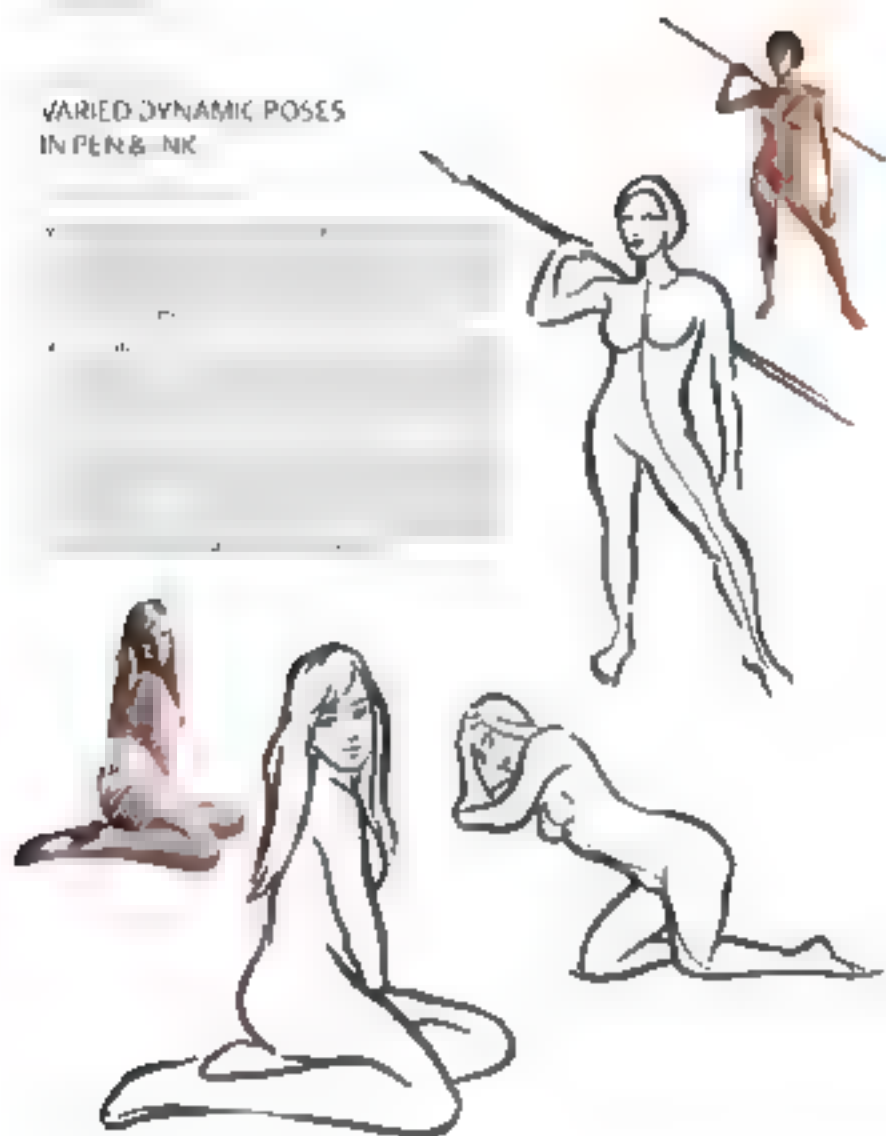








VARIED DYNAMIC POSES  
IN PEN & INK





## COMIC STUDIES

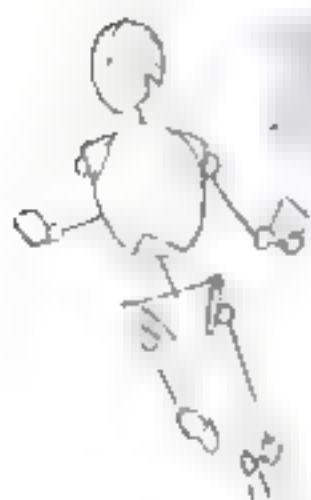


## FOUR SHORTENED RUN AN ERROR STEP BY STEP









STANDING ROPE PULL  
LATERAL STEP BY STEP



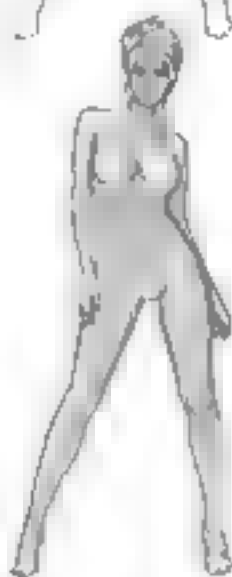
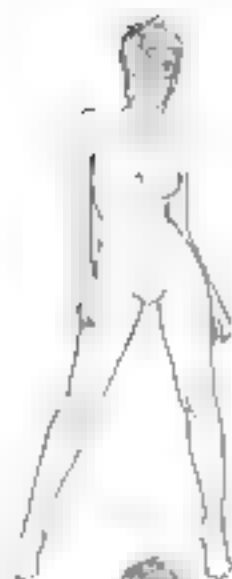














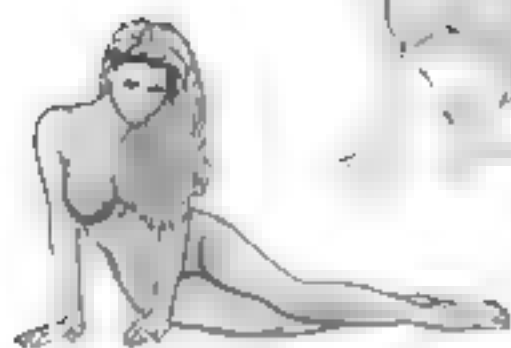
**CROUCHING FIGHT STANCE  
ANTERIOR STEP BY STEP**







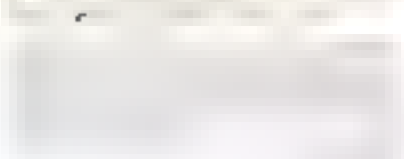
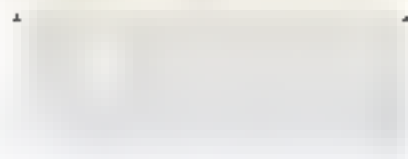
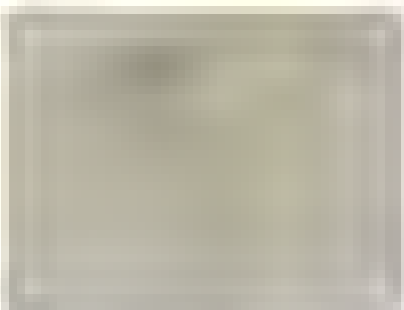
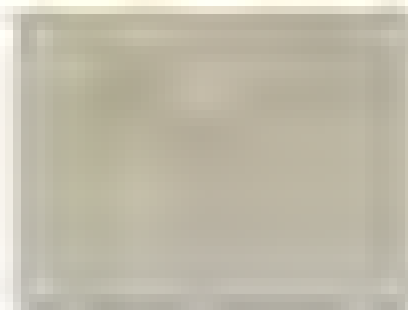


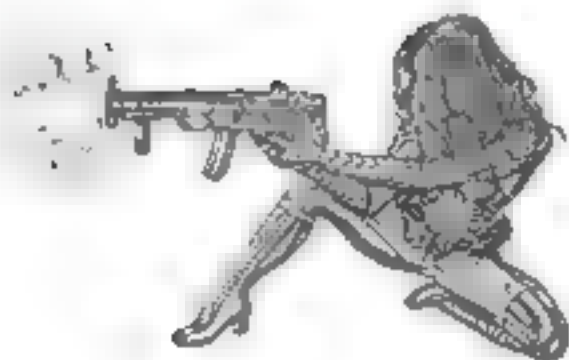


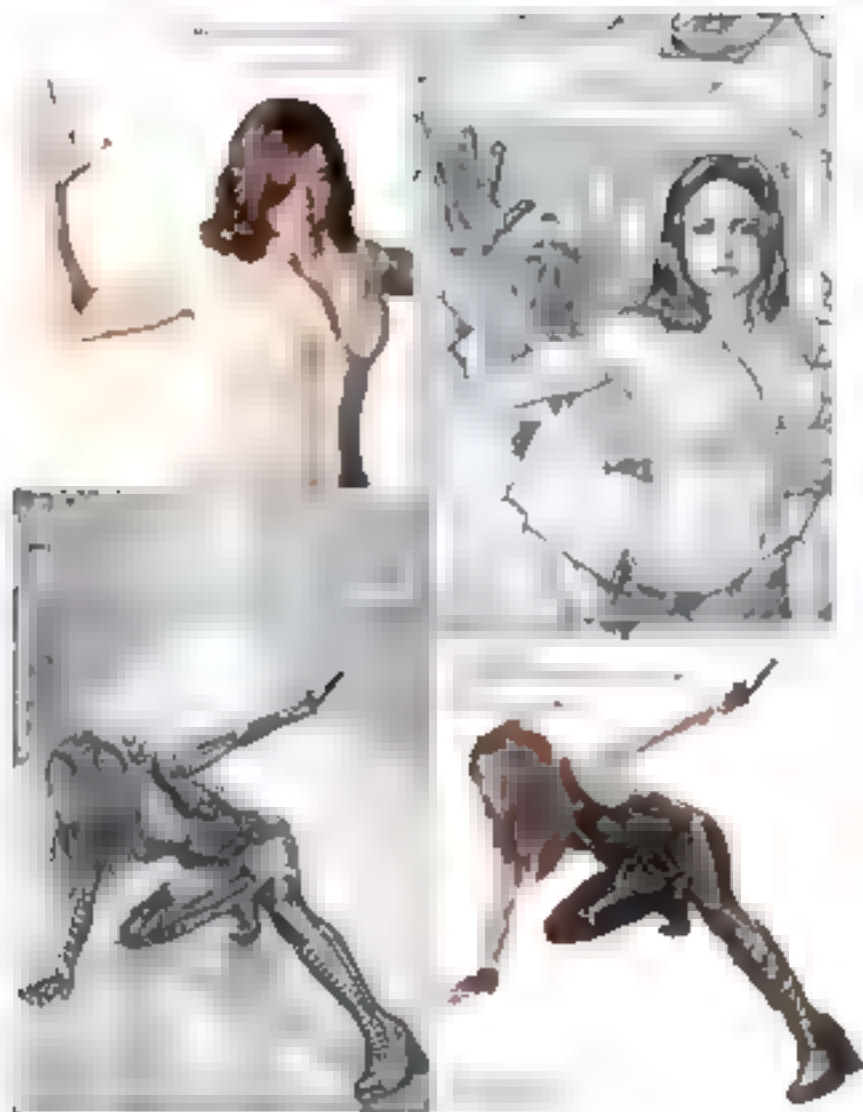


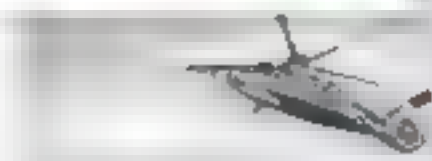




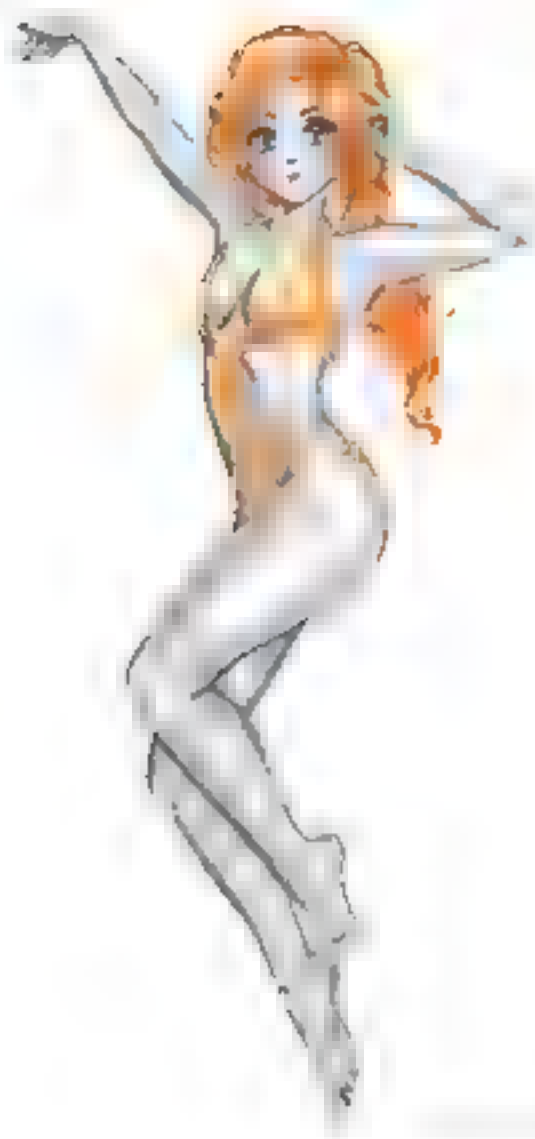








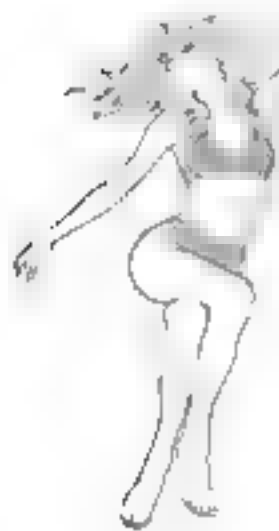
# ANIME STUDIES



POINLE WITH RAISED LEFT  
LATERAL STEP BY STEP







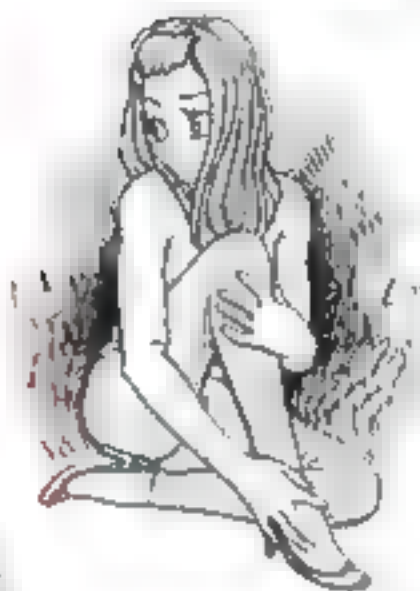


## KICKING THREE QUARTER STEP-BY-STEP

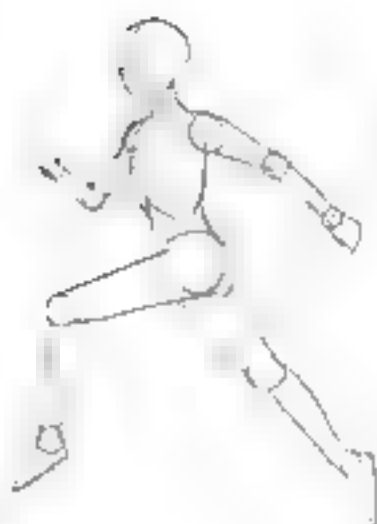




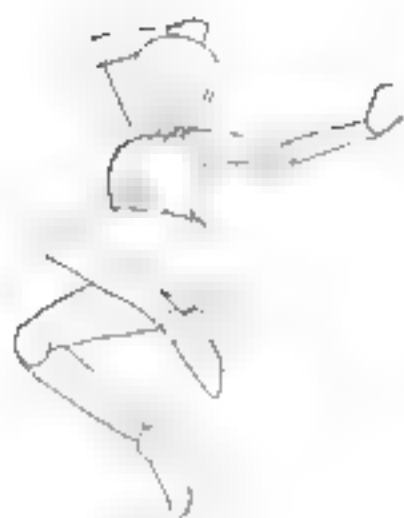




44  
RUNNING LATERAL  
STEP BY STEP

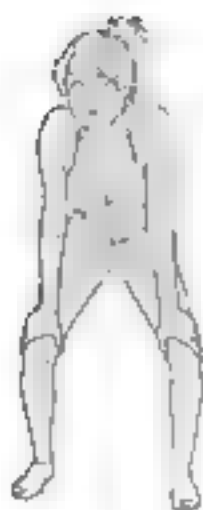
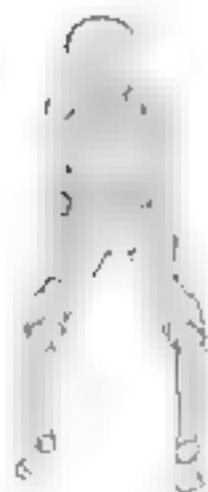


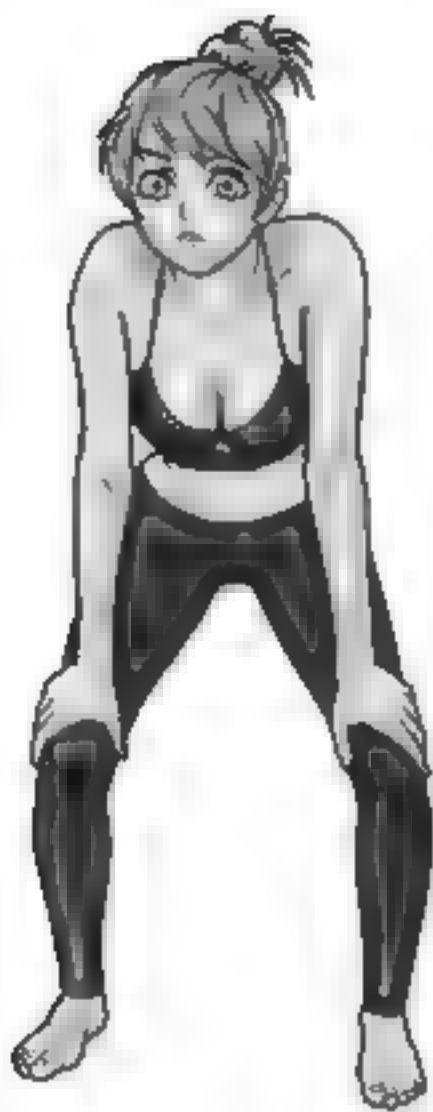


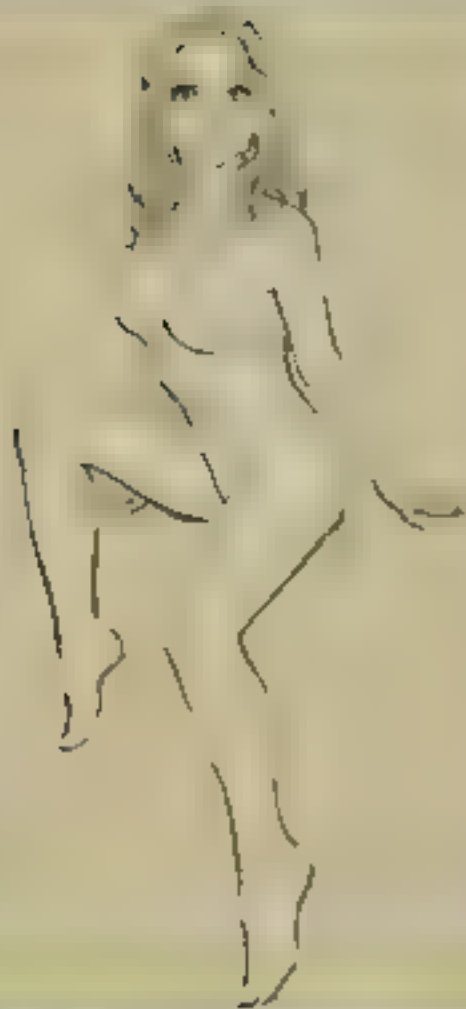




RESTING HANDS ON KNEES  
ANTERIOR STEP BY STEP

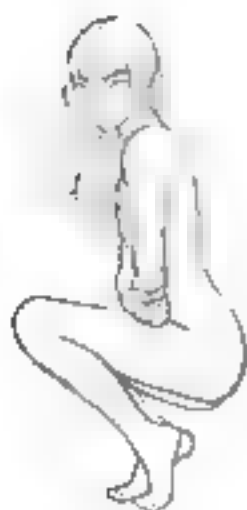




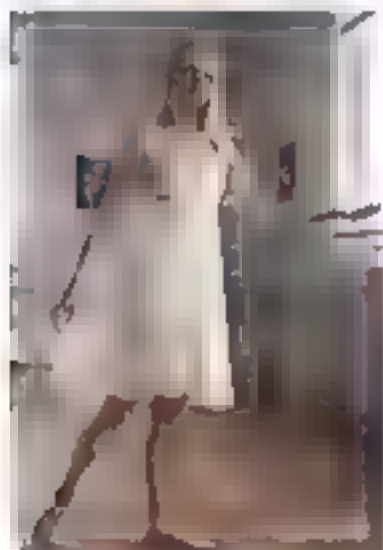




SEATED CROUCH LATERAL  
STEP BY STEP







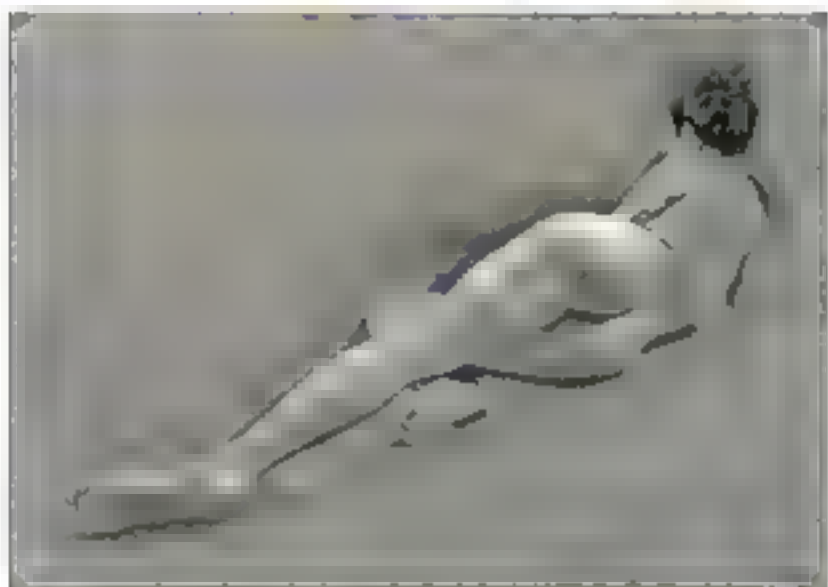


MISS ANIME FISTS OUT  
THREE-QUARTERS EP BY STEP





## **FINE ART & LIFE STUDIES**



## 5:30 Minute Warm Up Poses

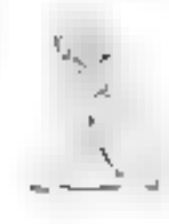
Poses	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	

1. Pose

2. Pose



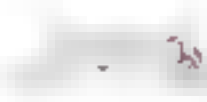
5 Minutes



5 Minutes



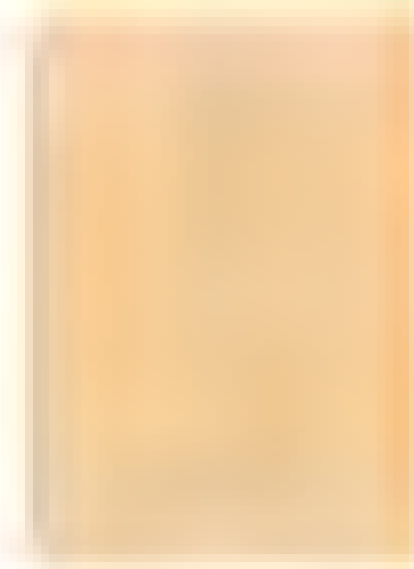
5 Minutes



POSED THREE-QUARTER  
STEP-BY-STEP







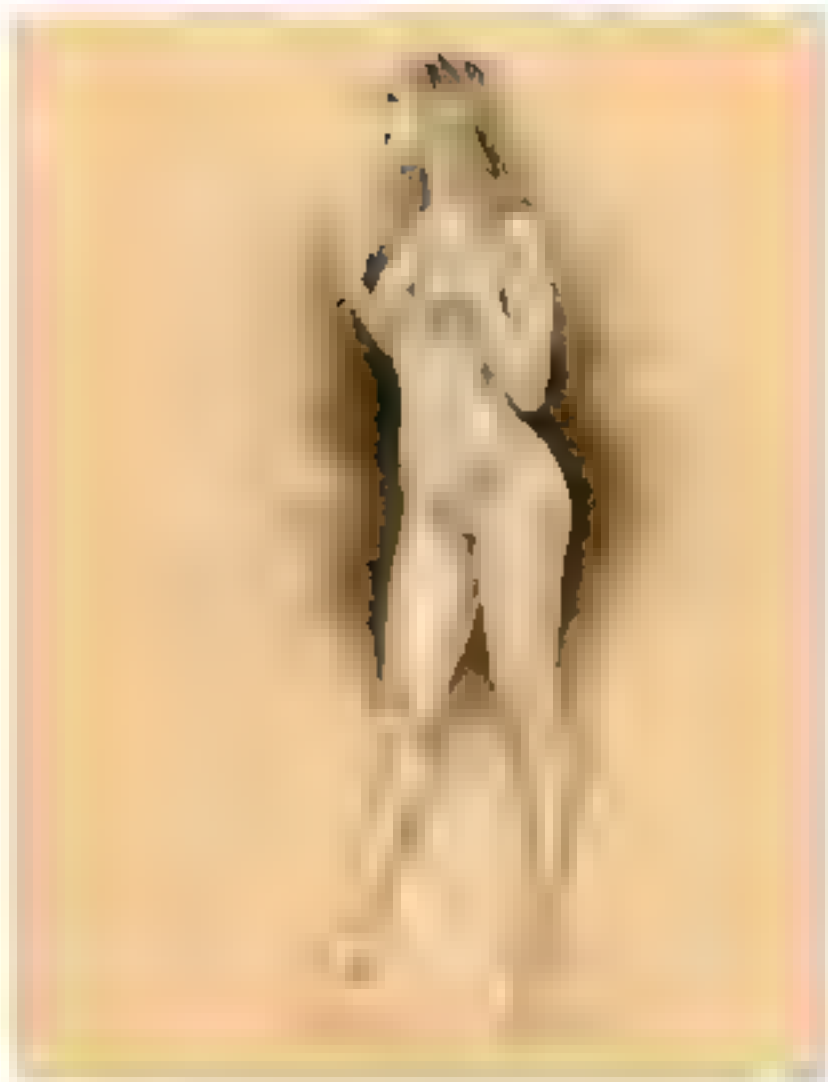
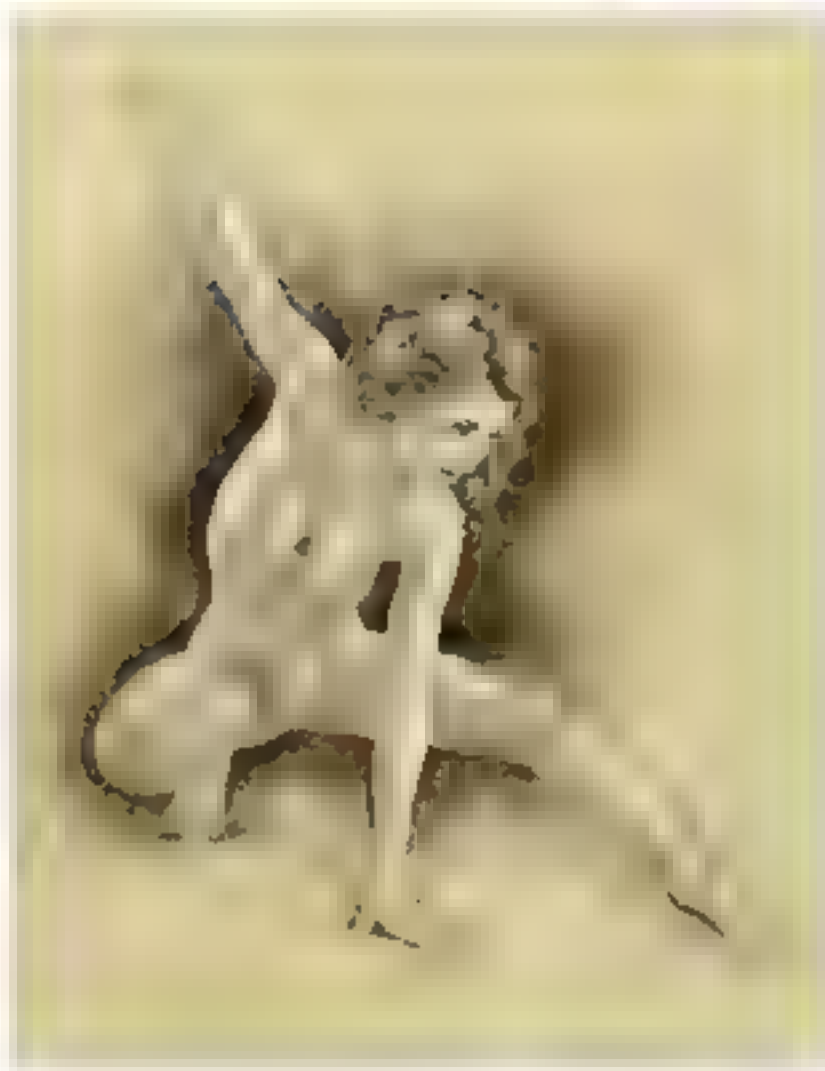




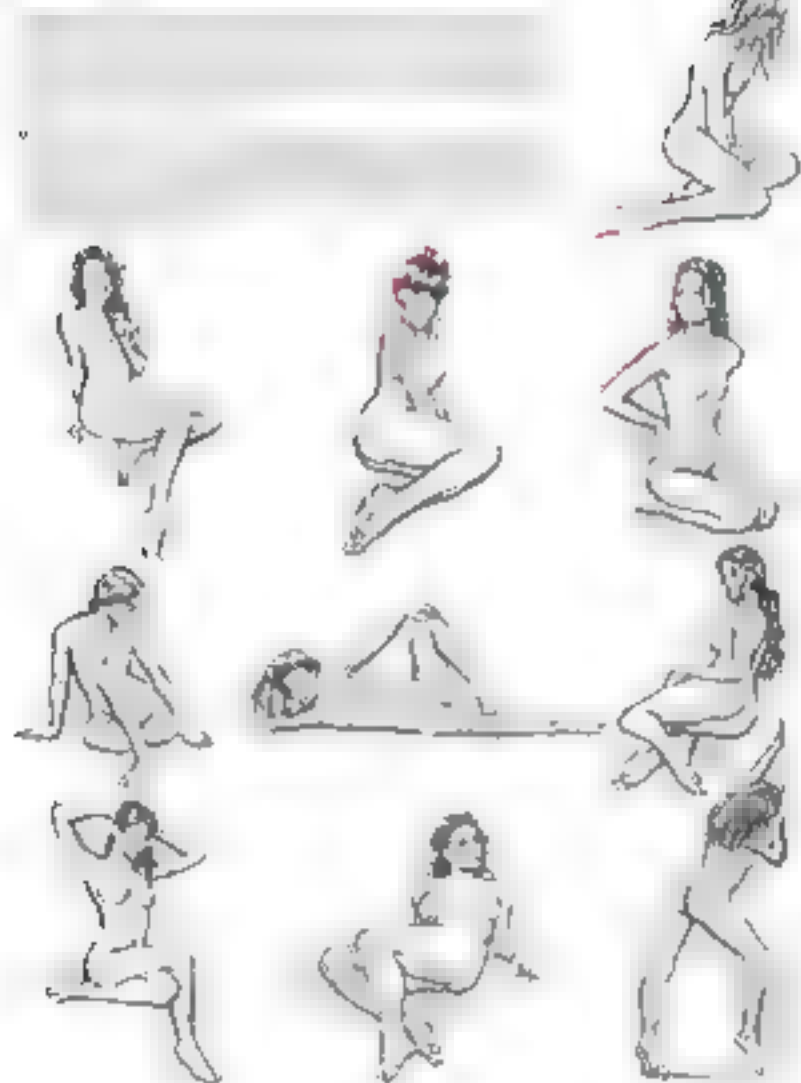


FIGURE 6  
FIGHT STANCE ANTERIOR  
STEP BY STEP

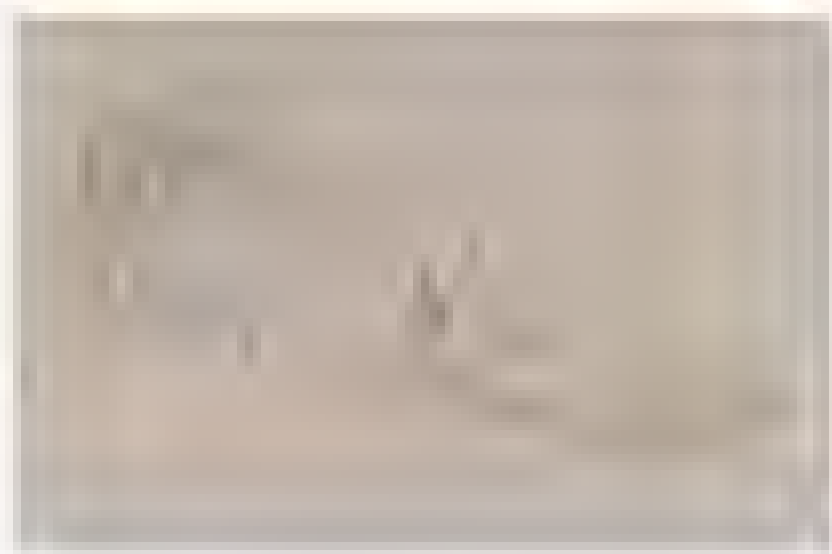




## Drawing From Live Models

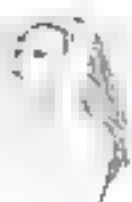
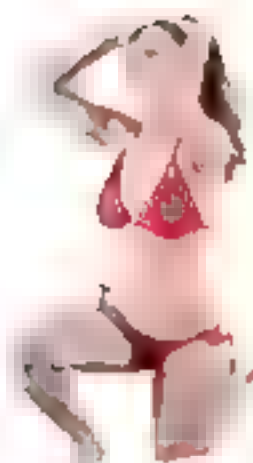






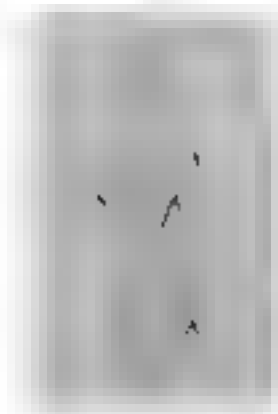






















STANDING CONTEMPLATIVE  
THREE-QUARTERS EP BY STEP









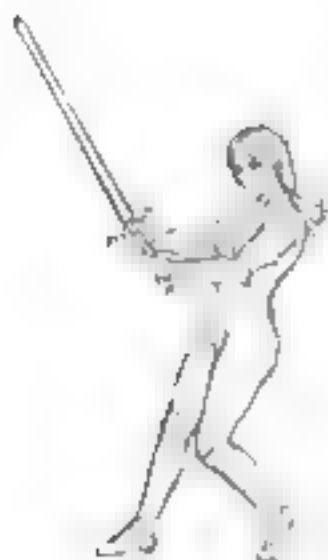
# THE EXPRESSIVE FACTOR

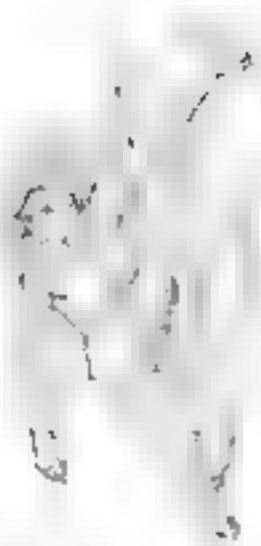
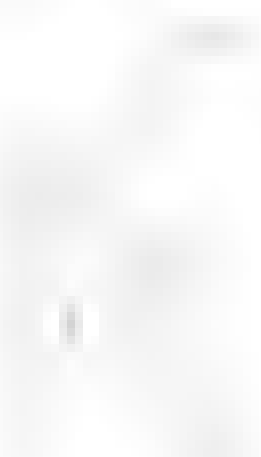
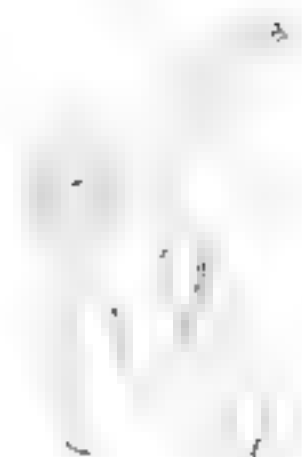








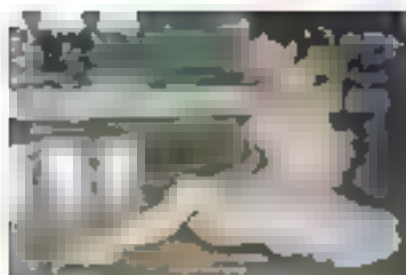












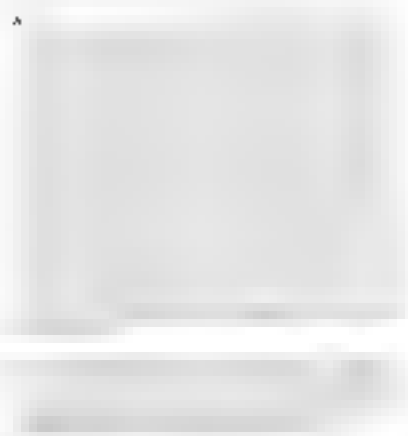




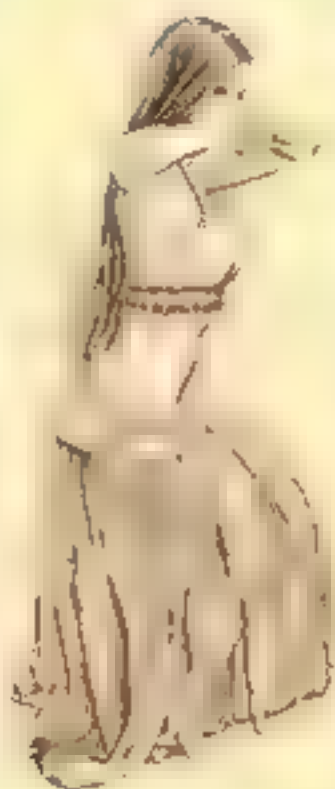
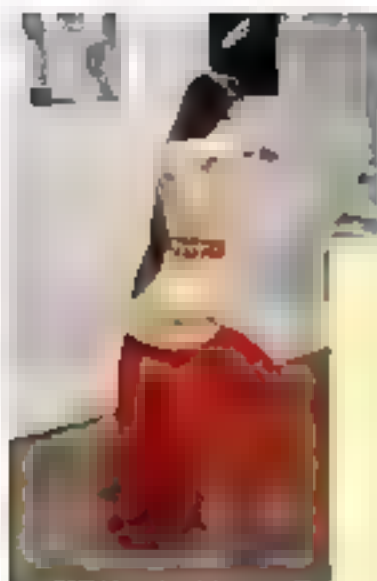


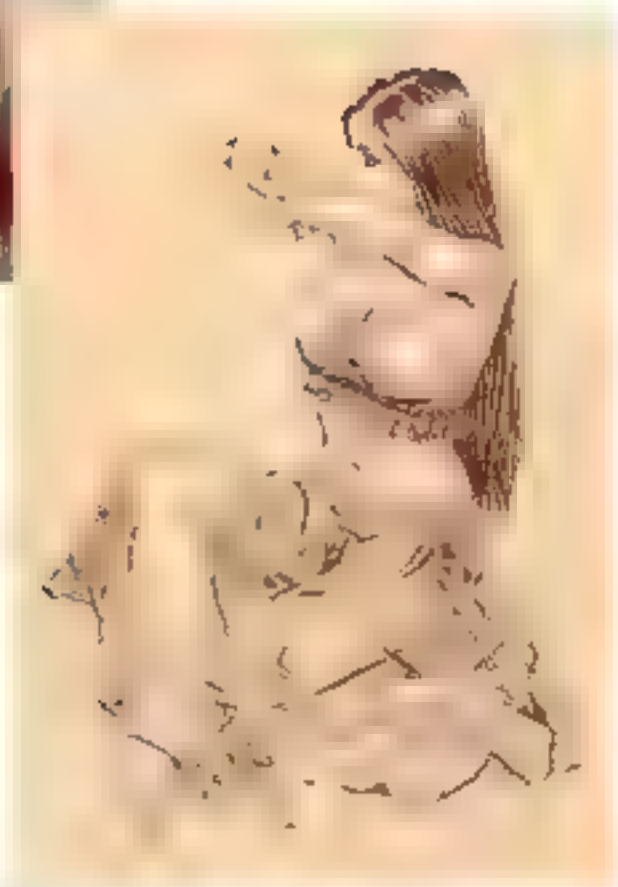
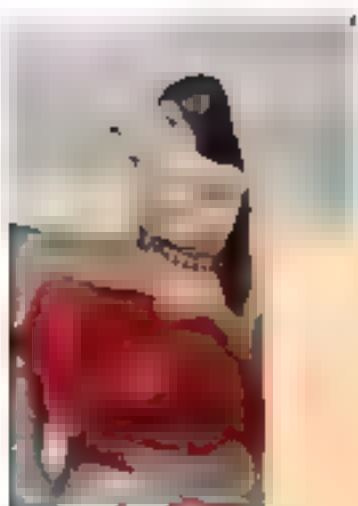
## BALLET LEAP THREE-QUARTER STEP BY STEP

A

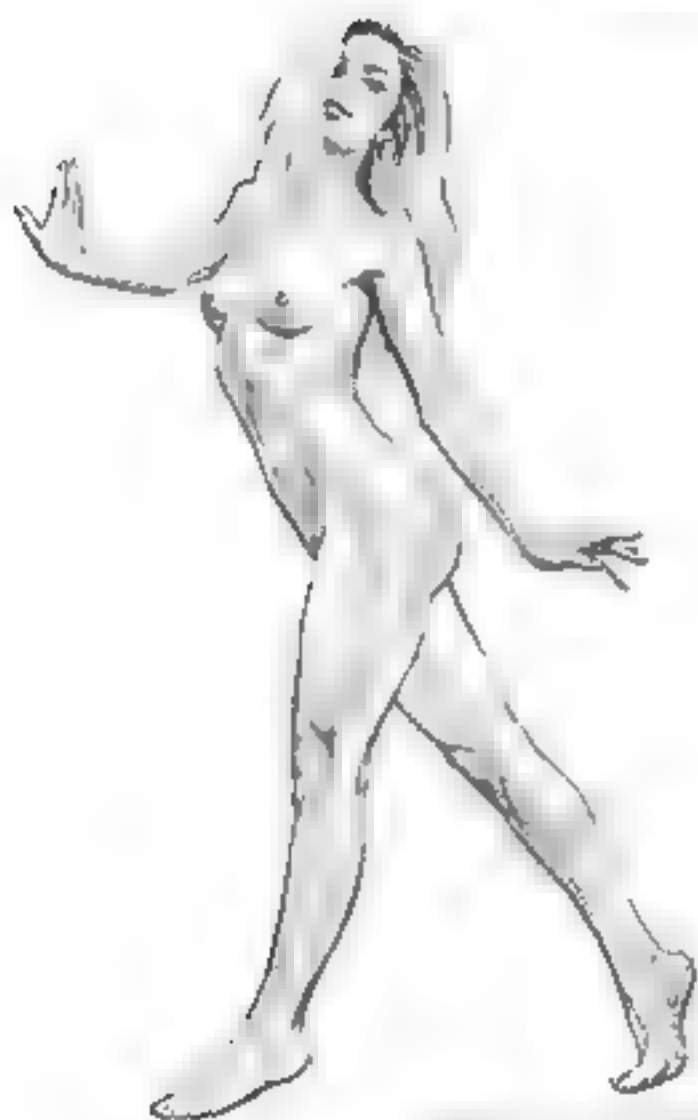


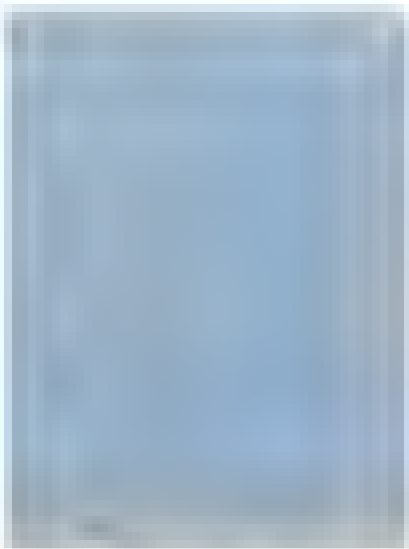


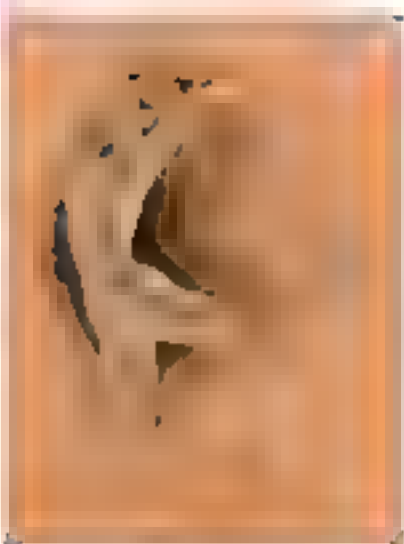
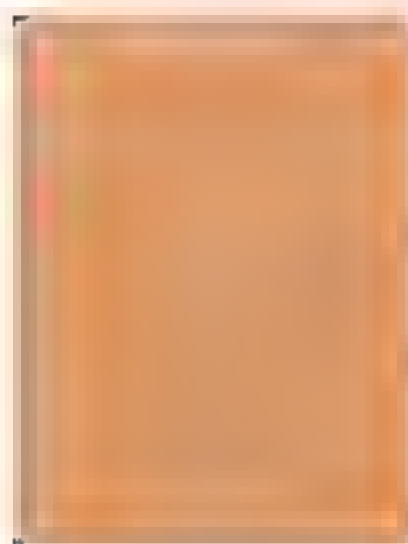












**IN CONCLUSION**


$$M_{\mu\nu} = \frac{1}{2}(\epsilon_{\mu\nu\alpha\beta} \pi^\alpha \phi^\beta - \epsilon_{\mu\nu\alpha\beta} \pi^\alpha \phi^\beta) = \frac{1}{2}(\epsilon_{\mu\nu\alpha\beta} \pi^\alpha \phi^\beta - \epsilon_{\mu\nu\alpha\beta} \pi^\alpha \phi^\beta)$$

№	Имя	Возраст	Пол	Род занятий	Стаж	Средняя зарплата
1	Иванов	35	М	Инженер	10	15000
2	Петров	42	М	Учитель	15	12000
3	Сидоров	28	М	Врач	5	18000
4	Климов	55	М	Профессор	20	25000
5	Васильев	30	М	Юрист	8	16000
6	Попов	40	М	Экономист	12	14000
7	Смирнов	38	М	Инженер	10	15000
8	Михайлов	45	М	Учитель	15	12000
9	Кузнецов	32	М	Врач	5	18000
10	Левченко	50	М	Профессор	20	25000
11	Зайцев	25	М	Юрист	8	16000
12	Иванова	35	Ж	Инженер	10	15000
13	Петрова	42	Ж	Учитель	15	12000
14	Сидорова	28	Ж	Врач	5	18000
15	Климова	55	Ж	Профессор	20	25000
16	Васильева	30	Ж	Юрист	8	16000
17	Попова	40	Ж	Экономист	12	14000
18	Смирнова	38	Ж	Инженер	10	15000
19	Михайлова	45	Ж	Учитель	15	12000
20	Кузнецова	32	Ж	Врач	5	18000

II		III	
IIb	IIc	IIIb	IIIc
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52
53	54	55	56
57	58	59	60
61	62	63	64
65	66	67	68
69	70	71	72
73	74	75	76
77	78	79	80
81	82	83	84
85	86	87	88
89	90	91	92
93	94	95	96
97	98	99	100

$\beta$	$\rho$	$C$	$m$	$1/\theta$	$p_{\text{H}_2}$
0.98	0.97	0.96	0.95	0.94	0.93
0.92	0.91	0.90	0.89	0.88	0.87
0.88	0.87	0.86	0.85	0.84	0.83
0.84	0.83	0.82	0.81	0.80	0.79
0.80	0.79	0.78	0.77	0.76	0.75
0.76	0.75	0.74	0.73	0.72	0.71
0.72	0.71	0.70	0.69	0.68	0.67
0.68	0.67	0.66	0.65	0.64	0.63
0.64	0.63	0.62	0.61	0.60	0.59
0.60	0.59	0.58	0.57	0.56	0.55
0.56	0.55	0.54	0.53	0.52	0.51
0.52	0.51	0.50	0.49	0.48	0.47
0.48	0.47	0.46	0.45	0.44	0.43
0.44	0.43	0.42	0.41	0.40	0.39
0.40	0.39	0.38	0.37	0.36	0.35
0.36	0.35	0.34	0.33	0.32	0.31
0.32	0.31	0.30	0.29	0.28	0.27
0.28	0.27	0.26	0.25	0.24	0.23
0.24	0.23	0.22	0.21	0.20	0.19
0.20	0.19	0.18	0.17	0.16	0.15
0.16	0.15	0.14	0.13	0.12	0.11
0.12	0.11	0.10	0.09	0.08	0.07
0.08	0.07	0.06	0.05	0.04	0.03
0.04	0.03	0.02	0.01	0.00	0.00

10.  $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

[illegible]

1. The first group of variables includes the variables that are used to define the population. These variables are: age, sex, race, and education. These variables are used to define the population because they are the most common variables used to define a population. The second group of variables includes the variables that are used to define the outcome. These variables are: income, health status, and employment status. These variables are used to define the outcome because they are the most common variables used to define an outcome. The third group of variables includes the variables that are used to define the exposure. These variables are: smoking status, alcohol consumption, and physical activity. These variables are used to define the exposure because they are the most common variables used to define an exposure. The fourth group of variables includes the variables that are used to define the confounders. These variables are: age, sex, race, and education. These variables are used to define the confounders because they are the most common variables used to define confounders. The fifth group of variables includes the variables that are used to define the effect modifiers. These variables are: income, health status, and employment status. These variables are used to define the effect modifiers because they are the most common variables used to define effect modifiers.

$\Delta_1 = \frac{1}{\sqrt{2}} \begin{pmatrix} 1 & -i \\ 0 & 0 \end{pmatrix}$

[illegible]

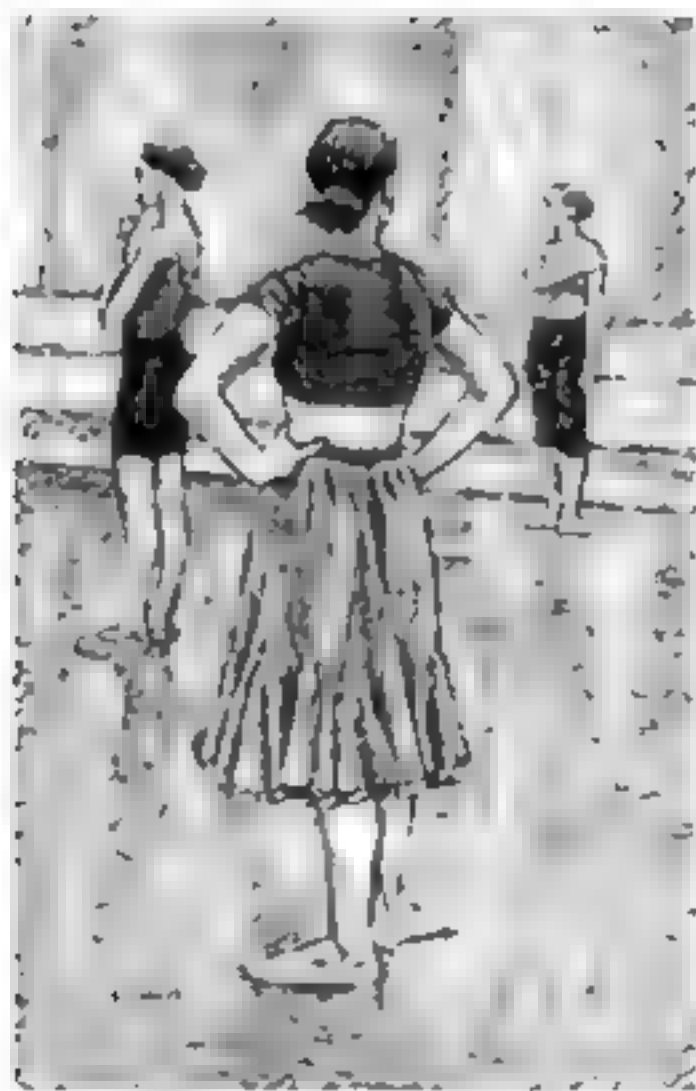
$\vdash$	$\eta \text{-step}$	$\cdot$	$d'$	$=$	$g^*$	$g^*$	$d = i^{\dagger}$
----------	---------------------	---------	------	-----	-------	-------	-------------------

$\mathbf{A} = \begin{bmatrix} 1 & 2 & 3 \\ 2 & 3 & 4 \\ 3 & 4 & 5 \end{bmatrix}$

## PORTFOLIO





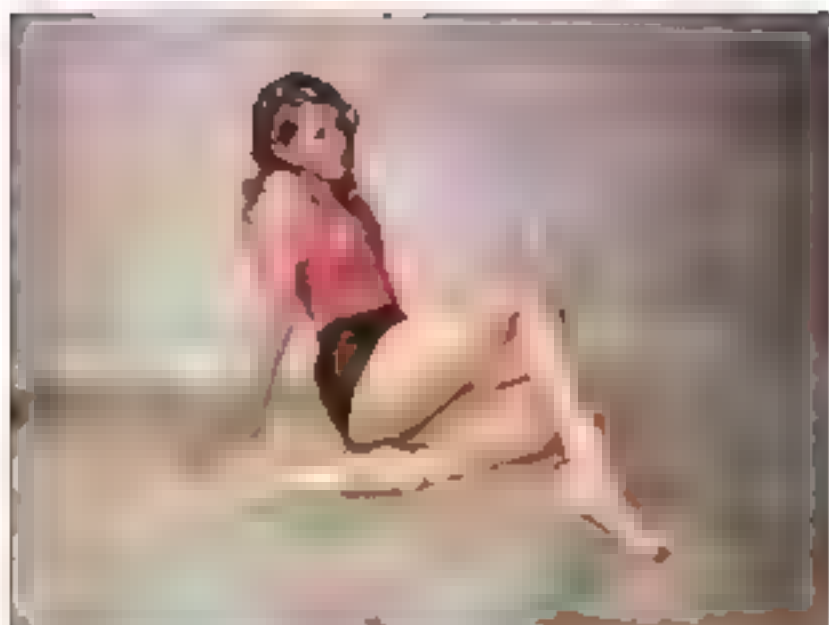












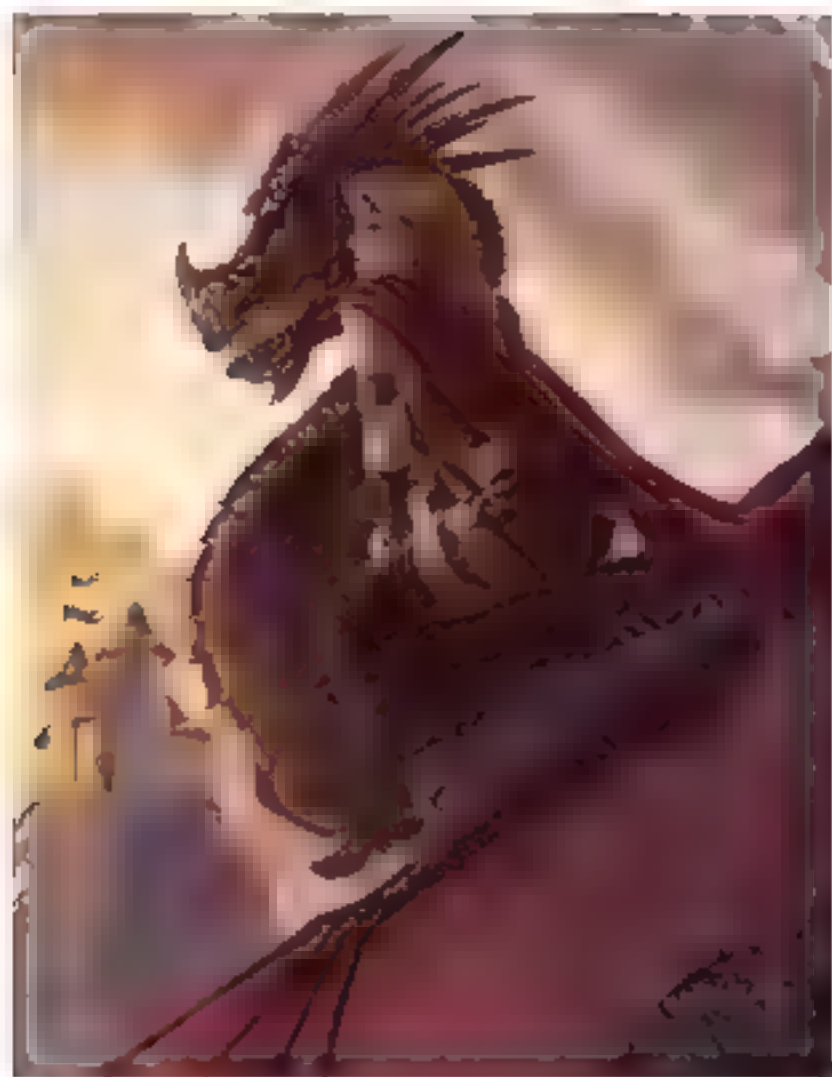


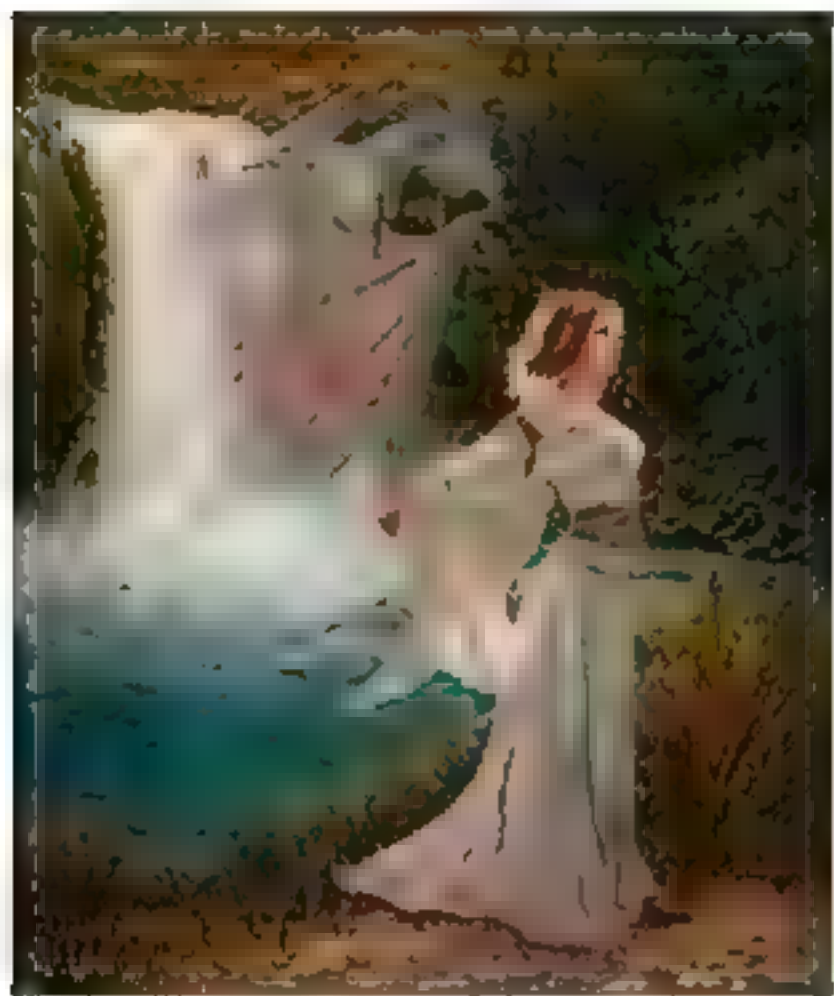


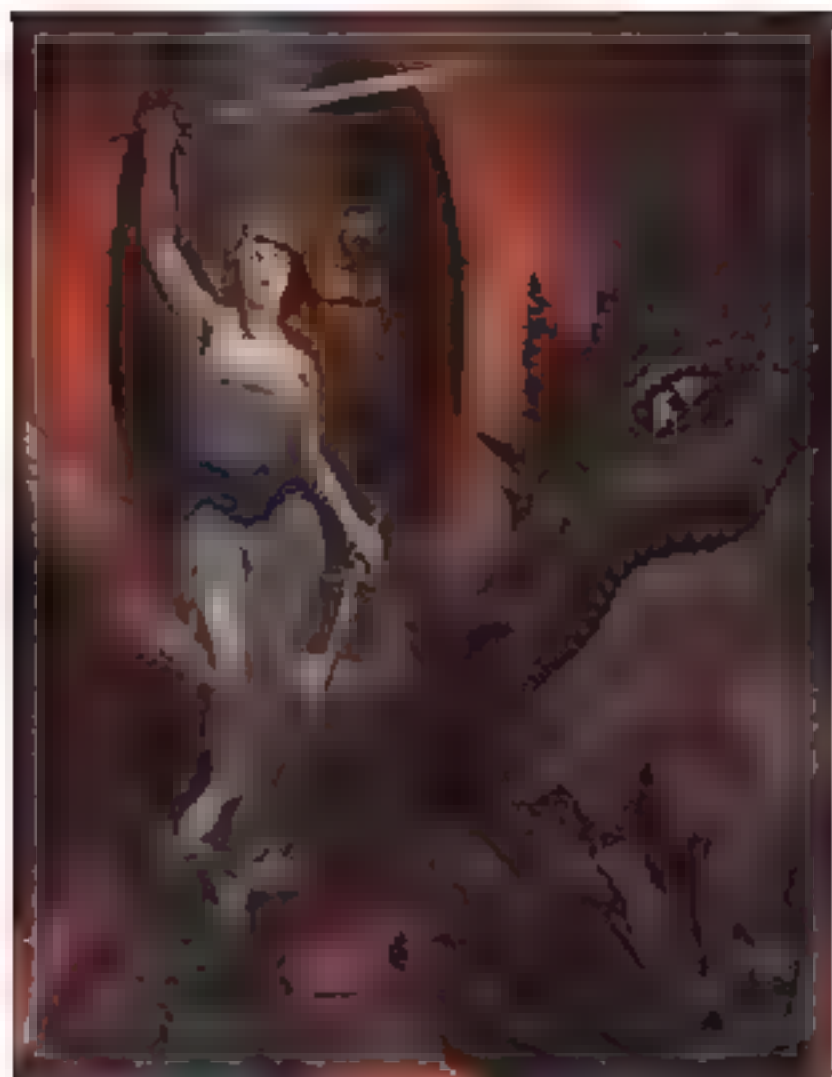


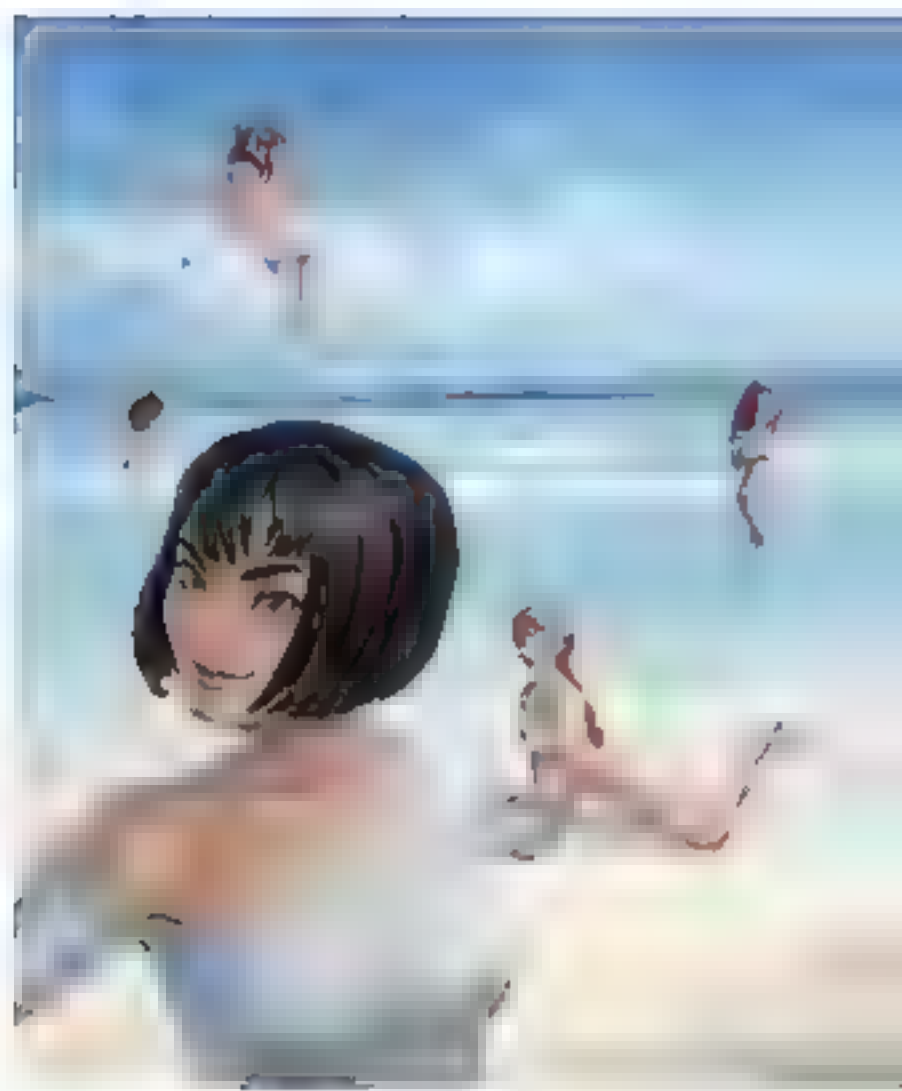














# A SPECIAL THANKS

To the Models & Other Contributors!

## Contributors

Patrick Kahl  
(Editor)  
Christa Huber  
(Bookkeeper / Board Support)  
Vincentius Mathias  
(Editor)  
Arthur Orian  
(Friend & Consultant)  
Dennis Smith  
(Model Success Host)  
Eugy Werner  
(Model Success Host)  
BT  
(Model Success Host)

## Dancers/Models

Artists of Ballet World  
Artists of Cacher/Idol/Dance Ballet  
Artists of Central West Ballet  
Artists of Ballet Centre  
Artists of Balletom/Club

## Models

Aleksandra Chachava  
Allison Mayhew  
Anna  
Archie Gibel  
Blake  
Colson  
Chelsea Jensen  
Christa Huber  
Ellena Kuller  
Gemma  
Harish/Jordy Pijper  
Heather Pison  
Hilary Sullivan  
Jenna  
M Stewart  
Kymberly Schmitt  
Loren Hummel  
Lisa Miller  
Lizze Roudy  
Morgan Chadwick  
Megan Golden  
Michelle  
Nicole  
Nora Christen  
Rebecca Erickson  
Reese Riley  
Ruth  
Sarah Ormsley  
Sarah Manning  
Toby Brown-Morton  
Tayari Jones  
Tasha La Ward

## Other Titles by Brian C. Hailes

### Illustrated Novels

- *Blind: An Illustrated Sci-Fi Thriller Novel*
- *Avia* (Available 2021)
- *Defender of Lyons* (Available 2021)
- *McKenna* (American Girl)
- *McKenna, Ready to Fly* (American Girl)
- *Grace & Sylvia: Recipe for Family* (American Girl)

### Graphic Novels / Comics

- *Devil's Triangle: The Complete Graphic Novel*
- *Dragon's Gait*
- *KamiKazi*
- *Continuum* (Arizona Edition)

### Children's Picture Books

- *If I Were a Spaceman: A Rhyming Adventure Through the Cosmos*
- *Here, There Be Monsters*
- *Don't Go Near the Crocodile Ponds*
- *Skeleton Play*

### Anthologies

- *Creating the Suits & Tails: A Fantasy Anthology*  
Featuring 12 Award-Winning Short Stories
- *Hexes: Tales of the Esoteric*

### Non-Fiction

- *Passion & Spirit: The Danny Quella Book*  
with Artwork by B.C. Hailes

## About the Author/Artist

Born at the base of the beautiful Wasatch Mountains, Brian began exploring and sketching the world—as most children do—at a very early age. He continued to grow not only his artistic path through traditional schooling, higher education, and studio hours of practice, but also his love of storytelling. Following his natural inclination and creative design sense, he began writing and illustrating his own books through his teens and into adulthood.

Inspired by the science fiction and fantasy genres, many of Hailes' projects reflect elements of the fantastic, but he also appreciates the beauty and elegance in the art masterpieces by the likes of Da Vinci, Michelangelo, Klimt, Rodin, and many others. He also feels a certain draw to the styles and motifs of the fine-detailed brotherhood of the mid-nineteenth century.

Hailes studied illustration and graphic design at Utah State University where he received his Bachelor of Fine Arts degree, as well as the Academy of Art University in San Francisco.

Hailes received several awards for his art from across the country, including Winner of the L. Ron Hubbard Illustration of the Future contest out of Hollywood; his artwork has also been featured in the 2017-2020 editions of *Infected By Art*.

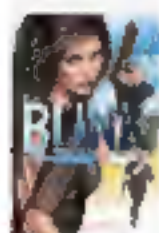
While continuously pursuing ongoing and improvement by way of technique and application in his art works, he also keeps busy with design and commission work for a diverse clientele, including book covers, magazine illustration, corporate design as well as private commissions.

Hailes currently lives in Salt Lake City with his wife and four boys, where he continues to write, paint, and draw regularly.

His work can be purchased at [HailesArt.com](http://HailesArt.com)

## Other Titles Available from Epic Edge Publishing

### Illustrated Novels



**Blind As A Bat**  
By Robert C. Hooper



**Avila**  
Illustrated by Robert C. Hooper

### Graphic Novels / Comics



**Devil's Triangle**  
By Robert C. Hooper



**Dragon's Peak**  
By Robert C. Hooper

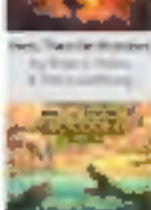


**Kamrazi**  
By Robert C. Hooper

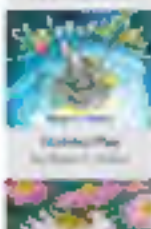
### Children's Picture Books



**A Journey Through the Cosmos**  
By Robert C. Hooper

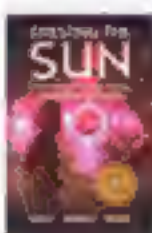


**Monsters**  
By Robert C. Hooper

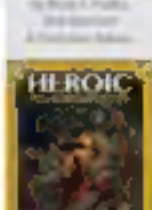


**Can We Be Friends?**  
By Robert C. Hooper

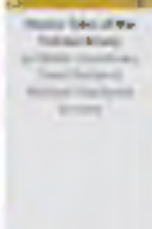
### Anthologies



**Cosmos: The Sun**  
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**Heroic**  
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**The Sun**  
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### Non-Fiction



**Study: A Study of the Human Mind**  
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**The Sun**  
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